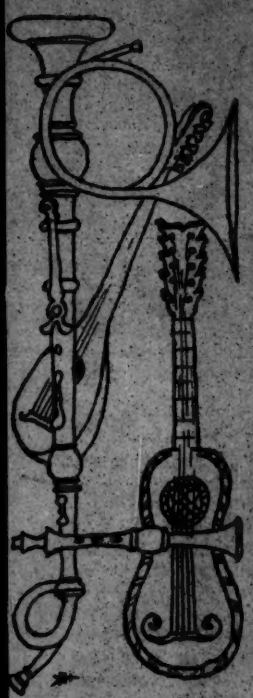
MUSICAL
COURIER
REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

NOVEMBER 15, 1957
35 Cents



DEAN
ECKERTSEN

ON THE COVER

Photos by Abresch

DEAN ECKERTSEN:

CONDUCTOR OF RARE DISTINCTION

By MARY CRAIG

DEAN ECKERTSEN of Utah,, U.S.A., is not only among the youngest of the world's great conductors, he has the rare distinction among American conductors of having been sought first by the music capitols of Europe.

This season (1957-58) his tour of Europe will include a Corelli Birthday Concert in Rome, February 17, a London concert with the Boyd Neel Orchestra, May 29, his Paris debut in concert at the Salle Gaveau, March 6 with an instrumental ensemble drawn from leading French orchestras, an appearance with the Collegium Musicum of Copenhagen April 10, with the Münchner Kammerorchester in Munich on May 19, an Italian schedule and many other commitments. Still in his twenties, he has already conducted leading orchestras of Europe and America, including the NBC Symphony of the Air following Toscanini's retirement. His superb recordings of baroque music have won the acclaim of leading music critics and music lovers all over the world.

Dean Eckertsen is the leading figure in the world-wide Corelli revival, a revival that he himself launched with his Carnegie Hall debut in 1951. It was then that he first startled musicians; at 23, he conducted with mastery the complete literature of the 12 concerti grossi—2½ hours of lustrous sound, an extraordinary feat for a conductor of any age. For the first time in 20 years, the Corelli cycle was heard in entirety. Dean Eckertsen had unearthed these old scores, practically lost to the world for two centuries, and with a selfless dedication had edited, restored, and authentically handcopied the orchestrations for performance. The New York press hailed him as a musicologist who had made a contribution of supreme value.

European triumphs followed immediately. Soon after his debut, Eckertsen, whose grandparents had crossed the American plains pushing their belongings in a handcart, found himself in Milan conducting the best of Toscanini's own NBC string players. A special orchestra, the I Musici Virtuosi di Milano, made up of the finest string artists available, was established for Eckertsen to begin his exquisite recordings of the Italian Baroque composers, begininng with the Vox Album of the Corelli concerti grossi.

"I have never seen the players work harder and with more devotion for **any** conductor!" exclaimed the amazed manager soon after rehearsals had begun. Once, in the midst of rehearsal an enraptured violinist sprang to his feet shouting to Eckertsen, "I am going with you to America!"

Unanimous commendation was showered on Eckertsen, for the great purity of his interpretation, for the majestic dignity, exquisite sensitivity, and taste with which he conducted this album, and for restoring this music to its place among the greatest music of all time. Soon followed more recordings of other "sleepers" of the Italian Baroque, Manfredini, Tartini, and that "most neglected genius of music history," the divinely inspired Pietro Locatelli, virtually unkown to our time until Eckertsen's remarkable recordings firmly established him among the truly and spectacularly great. Locatelli was one of the most daring composers of his own period, and Eckertsen's recording reveals the intricately designed harmonic experiments verging on the polytonal, the incredibly complicated counterpoint, the melodic lines in a rich fabric of superlative weaving—to the point that one uninformed reviewer accused the orchestra of "playing wrong notes."

After this, invitations to conduct in the music capitals of Europe began pouring in, and the recordings began selling to music lovers all over the world, in Japan, South America, Australia, Canada, and Latin America, as well as in Europe and the United States.

Although his most notable contribution, to date, has been in baroque music, Eckertsen's genius as a conductor ranges through all periods of great music. His NBC Symphony of the Air concert, following Toscanini's retirement, was a program of contemporary music, including a concert version of Menotti's opera, "The Old Maid and the Thief," as well as a number of world premieres.

He is equally at home with the great classical and classical-romantic composers, Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven. At 19, he had organized his own Bach Cantata Choir in Salt Lake City, for performances of the "Christ lag in Todesbanden." He knows well the great choral works of pre-baroque music, too—the masses of the early Church, of Des Pres, Dufay, Victoria, Palestrina, and the early madrigals. Having begun orchestral study at the age of 12, he is familiar with the great operatic literature of all periods.

Eckertsen is in his element on a stage before his orchestra. He becomes instantly transported into the world of his composer, and finds only the deepest joy in bringing great music to others. He has never known stage fright. And knowing as he does that a conductor requires as much physical strength and endurance as an athlete, he has slanted his personal regimen towards the furtherance of his artistry.

His schedule for the 1958-59 season includes a first tour of South America. Personal Representative Margaret Walters informs us that there is an increasing call for this gifted young American and the rare music he so ably presents. His musicianship and communicative charm are coupled with a handsome podium appearance and conducting grace. Still under 30, he is unmarried, and his family tell us, "Girls, yes. But Locatelli comes first!"

MUSICAL COURIER

Trademark Reg. U. S. Pat. Off. FOUNDED 1880 • NOVEMBER 15, 1957

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

MANAGING EDITOR
Grant Lee

ASSOCIATE EDITORS
Mary Craig René Devries

SENIOR CRITIC FOREIGN EDITOR
Joseph Braunstein Henry W. Levinger

ADVERTISING-PROMOTION DIRECTOR
Deanne Arkus

CONTRIBUTING EDITORS
James Boeringer
Edward Tatnall Canby
Leon Carson
Herbert Glass
Fred Grunfeld
Carl Gutekunst
Robert Hebble
Kenneth Henry
Alan M. Kriegsman
Rosalyn Krokover
Curtis E. Rice
Harold C. Schonberg
Ramon Sender, Jr.
Frederick Werlé
Jules Wolffers

REPRESENTATIVES, NORTH & SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: Raymond Kendall, School of Music, University of So. Calif., Los Angeles 7, editorial representative; Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46, (Hollywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. DALLAS: Dr. F. Kilpatrick, Southern Methodist U. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. CLEVELAND: Rose Widder, 1740 Coventry Rd. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Bernice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gerson Nordlinger, Jr., Woodley Park Towers. DETROIT: Ernest J. Gilbert, 20010 Ardmore St. BIRMINGHAM: Alice Graham, 1124 S. 20th St. SEATTLE: Jo Ann Davis Patterson, 2220 77th Ave., S.E., Mercer Island, Wash. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Lauretta Thistle, 235 Bedford St., Ottawa 3, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; Ida Halpern, 2505 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11).

EUROPE:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: David Drew, 8 Belsize Court Garages, London N.W. 3. AUSTRIA: Dagmar Schmedes, Duergasse 4, Vienna 6. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Neidenburger Alee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Leny Noske-Friedlaender, 7 Van Imhoffstraat, The Hague. ISRAEL: Dr. Peter Gradenwitz, P.O.B. 6011. Tel-Aviv. SWEDEN: Eric Diefenbronner, P.O.B. 5115, Stockholm 5. TURKEY: Metin And, Atatürk Bulvari 369.

In this issue

DEAN ECKERTSEN: CONDUCTOR OF RARE DISTINCTION (On the Cover) 2
Mary Craig

NOTHING BUT THE NEWS 4
Grant Lee

A NEW APPROACH TO AN OLD PROBLEM.. 7
Joseph Wagner

NEW YORK CONCERT AND OPERA BEAT 8

THE NATIONAL SCENE 21

SCHOOL NEWS 26
Gid Waldrop

HERE AND THERE 30
Mary Craig

BROADWAY MUSICAL THEATER 31
Bob Holton

THE DANCE 31
Rosalyn Krokover

Vol. CLVI, No. 6
Whole No. 3345

MUSICAL COURIER. Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.50—Canada $4.50—Elsewhere $5.00. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc. 1957.

November 15, 1957
Seventy-seventh Year

nothing but

N. Y. Philharmonic to Tour South America in 1958

The New York Philharmonic will make an extensive four- to six-week tour of South America at the close of its current New York season, in cooperation with the President's Special International Program for Cultural Presentations which is administered by ANTA for the Department of State. The Philharmonic will be the first U.S. symphony orchestra to make a full tour of South America, with concerts in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Peru, Uruguay, Venezuela and possibly Central America and the Caribbean Islands.

This will be the Philharmonic's second tour under the sponsorship of the President's Program, the first having been a European tour in 1955.

NBC Opera Opens Season with Colorcast of "The Carmelites"

The television premiere performance of Francis Poulenc's opera, "Dialogues of the Carmelites," will open the ninth season of the NBC Opera Company Sunday, Dec. 8. Heading the cast of this new opera will be Elaine Malbin, Leontyne Price, Patricia Neway, Rosemary Kuhlmann, Judith Raskin, David Lloyd and Robert Rounseville. Peter Herman Adler, the music and artistic director of the company, will conduct. Kirk Browning is director and Samuel Chotzinoff is producer. Trew Hocker is set designer. The opera will be presented in the English translation by Joseph Machlis.

Also to be presented this season are Verdi's "Rigoletto," in February, and Wagner's "Die Meistersinger," which will be given in two parts on successive weeks in March and April.

Hurok Announces Staff Appointments and New Artists

S. Hurok, who recently dissolved his association with National Artists Corporation, has announced that after Dec. 1 he will be in his new offices at 730 Fifth Avenue. The West Coast division will be in the Philharmonic Building, Los Angeles.

Elsie Illingworth, former vice president of National Artists, has been named senior booking representative. Miss Illingworth's long-time assistant, Louise Porter, will join her in the move to the Hurok office. George W. Fowler, former vice president of Civic Concert Service, will head the West Coast division, and Harold Shaw, a member of NAC's Lecture Division since 1951, will handle special features. Larry Fitzgerald and Sheldon Gold, both formerly associated with National Artists, have been named sales manager, and booking representative, respectively. Aaron Richmond will be the New England representative.

Violinist Nathan Milstein and duo-pianists Luboshutz and Nemenoff have joined the list of artists under the Hurok management. All three had been managed previously by NAC.

MARY DAVENPORT, *at present leading contralto with the Zurich, Switzerland, Opera, is now under the exclusive representation of Genia Cherkassky. Miss Davenport has appeared with the Manheim Opera, Germany, and the Grand Teatro del Liceo in Barcelona. She will visit the U. S. for several engagements in February,* 1958.

NAC Signs Two Singers And Orchestra

National Artists Corporation has announced the addition of baritone McHenry Boatwright and tenor Robert Moulson to the artists' roster. Mr. Boatwright will be presented in a Town Hall debut as winner of the National Federation of Music Clubs Award.

Luben Vichey, president of National Artists, now in Europe, has signed the Vienna Philharmonic for a return visit to the U. S. in 1959, as part of the orchestra's world tour. The extensive U. S. tour will be under the baton of Herbert Von Karajan.

Fund for Second Performances

A fund for second performances of works by contemporary American composers has been initiated by Alfred Frankenstein, critic of the *San Francisco Chronicle*. Commenting on a recent Ford Foundation grant to six orchestras for commissioning new works, Mr. Frankenstein pointed out that like all other schemes for the encouragement of American music, the grant contained no provision for subsequent performances after the premieres. Mr. Frankenstein has personally offered $100 to the conductor of the American symphony who during the 1957-58 season repeats the largest number of works, more than 10 minutes in length, that he has performed for the first time during the last five seasons, and he invites contributions from any individual, society, or foundation to increase the award.

Proposed Official Version of "The Star Spangled Banner"

The Fall, 1957 Bulletin of the National Music Council carries a report by the Council's Committee on "The Star Spangled Banner," as well as the words and music that the Committee proposes as the official version of the national anthem. The Committee, with Richard S. Hill of the Library of Congress as chairman, was set up by the Council in response to a request for advice and assistance by Congressman Broyhill of Virginia, who is introducing the bill to establish an official version of "The Star Spangled Banner." The National Music Council is anxious that as many people as possible acquaint themselves with the proposed version and write to Mr. Hill, either expressing approval or suggesting changes.

Cosmetto Artists Make Tours

Guy and Monique Fallot, young French cellist and pianist on the last lap of a world tour, began a twenty-concert American tour in Chicago Nov. 8 and will end with a Town Hall recital in New York Dec. 9 and a concert in Washington, D. C., Dec. 15. From the U.S. the Fallots go to Canada for a month of engagements and then on to Dublin for the first concert in their next European tour.

Varel and Bailly, foremost French song writers, with their group of seven singers, the Chanteurs de Paris, begin a U. S. concert tour Jan. 17 at the University of North Carolina in Greensboro and end on Mar. 15 at Town Hall in New York.

Goldwyn To Make 'Porgy and Bess'

A production by Samuel Goldwyn of "Porgy and Bess," by George Gershwin and DuBose Heyward, has been assured after extended negotiations that began last May. Contracts have been signed by Dorothy K. Heyward, Ira Gershwin, Lawrence Langner and

the news

Grand Tree

Theresa Helburn for the Theatre Guild, trustees for the estates of Rose Gershwin and DuBose Heyward, Jenifer Heyward, and Mr. Goldwyn.

News in Brief

■ Victor Babin has 96 performances booked for 1957-58. Columbia Artists believe this to be a booking record for a single artist within a single season. His bookings include 35 with the Festival Quartet, 24 with The Little Orchestra, and the remainder with the two-piano team, Vronsky-Babin.

■ The National Institute for Music, Inc., recently created by the United States Brewers Foundation, has engaged Edwin McArthur to select, train, and conduct its new symphonic chorus, the nation's first. Mr. McArthur is also musical director of the St. Louis Municipal Opera Company in summer and conductor of the Harrisburg (Pa.) Symphony in winter.

■ Joseph Szigeti begins his winter tour with an appearance with Horszowski at the Grace Rainey Rogers Auditorium Dec. 5. On Dec. 8, 9, 10 he will present his 20th-century sonata series at Princeton University.

■ Anthony Marlowe announces the following attractions for the Mercy College, Detroit, Art series for 1957-58: Les Ballets Janine Charrat de France; request program, Anthony Marlowe, tenor; Robertson and Walker in Gilbert and Sullivan excerpts; Johnny Eaton Jazz Ensemble; Don Cossacks; college productions of "The Merry Widow."

■ William Warfield, baritone, will leave for a ten-week tour of Middle and Far East countries in January, 1958, under the auspices of the President's Special International Program for Cultural Presentations, administered by ANTA. The tour will mark the third time Mr. Warfield has traveled abroad for the President's Fund.

■ John Van Kesteren, noted Dutch tenor of the Berlin Opera Company arrived here on Oct. 31 to fulfil several engagements during the winter season.

■ The International Gustav Mahler Society has announced in Vienna that it will publish a complete edition of the works of the great composer, two volumes of which it is hoped will be issued by the 100th anniversary of Mahler's birth in 1960. The Society, whose honorary president is Bruno Walter, is also preparing a reprint of the revised score of Mahler's Seventh Symphony.

Byron Janis Signs With Wilford Associates

Ronald A. Wilford Associates, Inc. has announced that pianist Byron Janis has been signed for exclusive management. Mr. Janis, who recently completed appearances at the Ravinia Festival and with the Philadelphia Orchestra at the Worcester Festival, is currently fulfilling his 1957-58 concert commitments, which will take him

Photo Helen Merrill

BYRON JANIS

throughout America. Following his present tour, he will appear throughout Europe and return to the U. S. for summer engagements and his 1958-59 tour of America and Canada.

Inter-Allied Signs Irene Dalis

Irene Dalis, young American mezzo-soprano who made her Metropolitan Opera debut as Eboli in "Don Carlos" and Azucena in "Trovatore" (Philadelphia) last March, has signed an exclusive management contract with Inter-Allied Artists Corp. Miss Dalis is also a leading member of the Berlin State Opera.

Premieres and Commissions

■ Composer Roger Sessions, William Shubael Conant Professor of Music at Princeton University, has been commissioned to write a symphony in honor of Minnesota's 1958 Centennial, it has been announced by Gerard Samuel, associate conductor of the Minneapolis Symphony Orchestra, and James Lombard, director of University of Minnesota concerts and lectures, both of the Centennial Music Committee. The world premiere will be performed by the Minneapolis Symphony Orchestra in the fall of 1958.

Earlier, Harald Saeverud, Norway's leading composer, was commissioned to write a Centennial symphony to be conducted by Sixten Ehrling, a top Swedish musician.

■ Contemporary composers John Lessard and Vittorio Rieti have been commissioned to write concerti for the harpsichord with chamber orchestra by the recently formed Harpsichord Music Society. Miss Sylvia Marlowe, director of the society, which bases its activities at The Mannes College of Music, recently made the announcement. Both composers have previously written for the harpsichord.

■ Jonel Perlea will lead the Manhattan School of Music Orchestra in the world premiere of Nicholas Flagello's Missa Sinfonica for Orchestra Nov. 26, in the school auditorium. It is believed that Mr. Flagello's Missa is the first composed solely for orchestra.

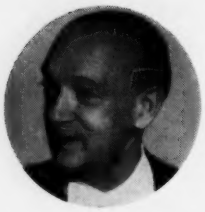
■ A new production of Alan Bush's second opera, "Men of Blackmoor," will be staged this November in the Opera House at Jena. Eighteen performances are scheduled by the producer, Karl Kayser, Intendant of the German National Theatre, Weimar; the composer will conduct throughout the season.

■ Henry Cowell's "Music for Orchestra—1957" received its American premiere performance Nov. 1 at the opening subscription concert of the Minneapolis Symphony Orchestra. Antal Dorati, who commissioned the work, conducted. Licensed by Broadcast Music, Inc., the composition was first performed by the Orchestra during its recent European and Middle East tour.

Volume I of the *Guide to Musical Arts*, soon to be published by the Scarecrow Press, Washington, D.C., will contain an index of MUSICAL COURIER, 1953-56, and subsequent volumes will continue the service. The Guide should prove invaluable to public and school libraries.

■ At the opening concert of the Silver Jubilee season of the National Association for American Composers and Conductors Nov. 23, duo-pianists Esther Fernandez and Stephen Kovacs will present the first N. Y. performance of Carlisle Floyd's "Lost Eden."

■ At the Nov. 4 and 5 concerts, the Houston Symphony Orchestra, under the direction of Leopold Stokowski, presented the world premiere of the Sinfonia No. 1 by Jose Serebrier, 19-year-old Uruguayan composer now resident in the U. S.



Joseph Szigeti
tapes his own recordings on

irish BRAND ferro-sheen recording tape

That's not the reason
why you should use

irish BRAND ferro-sheen recording tape

Here's why you should use

irish BRAND ferro-sheen recording tape:

It's the best-engineered tape
in the world...

...gives you better highs...better lows... better sound all around! Saves your tape recorder, too—because the **irish** FERRO-SHEEN process results in smoother tape ...tape that can't sand down your magnetic heads or shed oxide powder into your machine. Price? Same as ordinary tape!

Available wherever quality tape is sold.
ORRadio Industries, Inc., Opelika, Alabama
Export: Morhan Exporting Corp., New York, N. Y.
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

IN THE NEWS

FREDERICK C. SCHANG

IN a sleek beige-walled, leather-trimmed office, a compact, congenial man with silver hair and quicksilver mind aimed and filtered his remarks through a long cigar. It was Frederick C. Schang, the peripatetic president of Columbia Artists Management whose talent scout journeys in the past 40 years have taken him from royal courts to the island of Bali.

But turnabout is only fair, and in the single week of October 20, both a royal court and the Balinesian Islanders played talent scout to Mr. Schang. "I must admit it was one of the most exciting weeks in what I have always considered a pretty exciting career," he confided, beaming his pleasure over the paper-busy desk. "It all started when the Danish Ambassador to the United States, Henrik Kauffmann, presented me with the Cross of the Knight of Dannebrog, First Class, from King Frederick XI." The order of Dannebrog is the oldest known order in Christendom, dating from 1219. Mr. Schang was decorated for his work with the Royal Danish Ballet during their visit to the U. S. in 1956, "But according to tradition," he continued, "the ceremony is only half completed. To accept the honor, I must visit the King at his palace, wearing the Cross. This I look forward to doing the next time I'm in Europe."

Mr. Schang's second adventure also has a storybook aura about it. It happened on Thursday evening, October 24, opening night for the celebrated Dancers of Bali and the Tabanan Palace Gamelan at New York's ANTA Theatre. The dancers and musicians were ready to go on, when word came that the narrator, suffering from laryngitis, would not appear. Knowing full well that first nights are frantic enough without the addition of a Balinesian panic, Mr. Schang, in true showman style, stepped into the narrator's part. As all good stories end, the show was saved, and in the process a star was born, for all the morning papers carried rave notices for actor Freddie Schang.

"Was this your debut as a performer?" we questioned our leading man. "Well," he quipped, "it was the first paid audience I'd ever spoken before. The others were all captive." Still smiling we shook hands and said goodbye. But as we stepped to the outer office we turned back to ask, "Do you think you'll pursue this new career? It certainly has possibilities." But the thespimpresario didn't hear a word we said. He was much too busy rereading his press clippings.

DEANNE ARKUS

■ The world premiere of "Discourse for Orchestra," a Louisville Orchestra commission by Sir Arthur Bliss, Master of the Queen's Musick, was presented at the opening subscription concerts of the Louisville Orchestra's 21st season, conducted by Robert Whitney, Oct. 23 and Oct. 24.

Subsequent concerts will feature world premieres of works written on commission from the orchestra by Halsey Stevens, Colin McPhee, Herbert Elwell, Klaus Egge, and Henry Cowell.

■ On his Nov. 7 program conducting the Winnipeg Symphony Orchestra, Russell Stanger, regular conductor of the Boston University Symphony, featured two Canadian premieres, Alan Hovhaness' Prelude and Quadruple Fugue and Shostakovich's Fifth Symphony.

■ Musicians and experts from eight countries met in Paris, France, from Nov. 4-13 for the First International Jewish Musicological Congress, under the auspices of the world Jewish Congress' Cultural Department. The French and Israel Governments, UNESCO, and the City of Paris were represented.

FOURTH GRAND OPERA TOUR OF EUROPE *Via Swissair*
Leaving New York, February 17, 1958
33 days $1,995.00
Performances scheduled at the opera houses of Rome, Milan, Vienna, Munich, Hamburg, London, Paris, Vienna Opera Ball.

FESTIVAL CASALS SAN JUAN, PUERTO RICO
April 22 to May 8, 1958
All-inclusive arrangements, assuring good seats. (Folder in preparation.)

SIXTH ANNUAL MUSIC FESTIVAL TOUR
Two departures by air in early June and early July, returning early September.
Festivals included: Bergen, Stockholm, Copenhagen, Vienna, Holland, Prades, Rome, Verona, Salzburg, Munich, Bayreuth, Lucerne, Edinburgh. (Folder in preparation.)

For information and reservations, please apply to:
MAYFAIR TRAVEL SERVICE, INC.
"THE ARTIST'S AGENT"
119 West 57th Street, New York 19, N. Y.
Telephone: PLaza 7-5985

DR. JOSEPH WAGNER *with American composer* GRANT FLETCHER, *whose work he performed when conductor of the Duluth Symphony.*

A NEW APPROACH TO AN OLD PROBLEM

By JOSEPH WAGNER

THE plight of the contemporary American composer is a never-ending topic of discussion for the professional musician and layman alike. So too are the budgetary problems and program policies of American symphony orchestras. Most published articles on these subjects decry the gravity of the situation. The composer constantly complains in undertones about a kind of discrimination carried on against him by the conductors of our orchestras.

Aaron Copland in his article, "The Dilemma of Our Symphony Orchestras" (MUSICAL COURIER, Nov. 1, 1956), writes, "Composers are generally convinced that if the present policies of most orchestras continue as they now exist, then we are headed for some kind of a dead-end." Dimitri Mitropoulos, speaking in Providence last spring at the National Convention of the American Symphony Orchestra League, said in effect, "Perhaps I have been guilty of playing too much modern music." Surely, there must be a practical resolution of these two points of view.

Composers who are not permanent conductors rarely realize or comprehend the chain reactions resulting from performances of their "modern" music. They never hear of the aftermath their music may bring among conductors, managers, boards of directors, women's committees and the ticket-buying public. In short, they are far from the one element they cannot ignore: the *economics* of maintaining a symphony orchestra. Industry thrives only with full-time production. Art, more specifically *music*, cannot remain a living force unless it too is ceaselessly renewed by the impetus of wide-spread performance.

The first fact to be established is that many conductors hesitate to program new music because they fear the wrath of everyone concerned, from the orchestra player to the man in the last row of the balcony! Nor is this fear of the unknown and untried, in some degree, confined to the conductors of the nine hundred community orchestras of this country. Its potential consequences are recognized equally well by the nation's thirty-five conductors of major orchestras.

The basic difficulty is fundamentally *economic* rather than artistic! How then, can these two extremes of orchestral policy be solved without forcing conductors into conflict with their managers, boards, and audiences?

Perhaps the solution lies in the method used by at least one foreign country in the past in promoting its contemporary orchestral music. Orchestras were granted government subsidies based on the proportion of contemporary national music performed each season. Possibly this kind of incentive could be revised to fit the American way of life based on free enterprise, which carries with it certain spiritual and cultural obligations.

As American orchestras lack government subsidies, there appears to be but one other possible source—grants from industry. In the past decade, several foundations have opened their eyes, hearts, and funds for the advancement of music culture in this country. The large grants given to the Louisville Symphony Orchestra and The American Symphony Orchestra League are two shining examples (as is the recent grant of the Ford Foundation). Both organizations serve a useful purpose, one in recording contemporary music, the other in assisting and coordinating the activities of American orchestras. Unfortunately, neither organization has endowment funds to continue its effective work with the same comprehensiveness once the present grants are exhausted.

What is needed now is a large grant from industry to set up a *permanent* trust fund from which only the accrued earnings would be used and distributed, not to the thirty-five major orchestras but to the several hundred qualifying community orchestras. The major orchestras in the larger cities can afford greater program risks than those in smaller communities. A few hundred or thousand extra dollars frequently can mean the difference between survival and disaster for these community orchestras, which, in turn, may also become a determining factor in the selection of music to be programmed. These bonus funds could be allocated according to acceptable proportions of contemporary American music given each season. Orchestra managers and boards of directors would feel less hostile toward adventurous programming if they knew in advance that financial recognition would honor the efforts of their pioneering conductors. They could face adverse criticism with more confidence and fewer apologies.

Such a plan could be nation-wide, completely democratic, and devoid of local politics and sectional favoritism. All orchestras with budgets up to $200,000 (the amount usually used to determine the status of major orchestras) could share equally in proportion to their contribution in performance time. The community orchestras are the very backbone of future symphonic development in America. As they grow, develop, and become stabilized, so too will the American composer, conductor, and publisher move forward with greater confidence and satisfaction.

No mention has been made, purposely, about the artistic value of contemporary American music. As the answer to this question is one of personal appraisal, it should be reserved for each conductor's choice and decision. The term "modern" is, after all, comparative at best. What is "unbearably modern" in one city will be less so in another, and quite conservative in still larger cities. Even this apparent de-standardization is good, for it permits conductors to choose modern music according to the potential tastes of their respective communities. And there are just as many "conservative" composers begging for performances as there are those in the *avant-garde*.

The conductor is, and will continue to be, reluctant to move beyond his present, restricted policies unless given additional support and help from without. Contemporary American music needs industry as its twentieth-century patron.

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"Eugene Onegin," Oct. 28, E—If you like your music honeyed, your orchestration suave and rich in texture, the tale simply pleasant (with a moral), this is for you. The singers selected for this production were vocally adept and, for the most part, convincing and plausible in action and appearance. In the title role was handsome George London, a graceful, elegant Onegin and a perfect object for a young, sheltered girl's first love. His protagonist, tenor Richard Tucker, resonantly voiced the raging jealousy and despairing love of Lenski, winning one of the larger bursts of applause of the evening. The supporting parts were beautifully sung by Martha Lipton, as Madame Larina, Rosalind Elias, as Olga, and Belen Amparan, as the nurse.

The Metropolitan Opera should be felicitated on the calibre of the voices on this roster: George Tozzi magnificently singing the Prince Gremin aria (Tucker, London, Tozzi, and Lipton were especially superb in diction in the English version); Alessio De Paolis as Triquet, showing an almost forgotten traditional mastery of stage; George Cehanovsky as Zaretski and Louis Sgarro as the captain were equally effective. There is possibly no lovelier timbre of voice than that of Lucine Amara. She gives an almost flawless vocal delivery. It is therefore all the more regrettable that her rise to stardom apparently has been too rapid to permit finesse in phrasing and dynamics and at least some schooling in fundamentals of stage action. Today, voice alone is not sufficient. This soprano has all the gifts of a natural singing talent; she lacks basic technique. At moments she sang affectingly, but she has not yet the strength of projection to sustain the pivotal Letter Scene.

The orchestration added by Julius Berger to fill in the lengthy stage waits between scenes sang sweetly but tediously with repetition of thematic material. Nevertheless, Mitropoulos held his forces with a sure, almost dedicated reading. The direction of Peter Brooks offered no novelty but a subtle understatement in keeping with the score. The sets and period costumes designed by Rolf Gerard matched the quiet beauty of the whole performance exquisitely. The plaintive autumn haze contrasted with the glowing interior dance scenes in the dacha and in the palace ballroom. This offered an unforgettable portrait-history of a lost and golden period, with a quality that should place the "Eugene Onegin" presentation high on the calendar of every music lover and student.

For an event of the magnitude of a Metropolitan opening, with a revival of a work not heard here since 1921, the audience took the whole thing quietly. Aside from the customary crush in Sherry's and the omnipresent photographers, this was a sedate, well-dressed, but non-glamorous crowd. And as the curtain slowly closed on grey skies, the softly falling snow, and the departing lonely figure of the poet Onegin, there was a sort of sigh of appreciation sans the usual tumult and shouting. Side items included the vodka treat for the standees with Rudolf Bing as host and the hands-across-the-seas tribute to Russia or to Sputnik (although this was qualified by an English translation of the libretto which made for clear enunciation but doggerel poesy) and the nostalgic Anna Karenina aura of the whole. As an exposé of the melancholy spirit of the Slavic soul (though almost boisterously concealed), we loved it all.

M. C.

"Don Giovanni," Oct. 31, E—Mozart's masterpiece returned to the Metropolitan Opera with the most exciting production possible. Funds for the new production were made available by the National Council of the Metropolitan Opera and Mrs. Albert Lasker. The money was well spent.

The necessary ingredients for a first-rate "Don" are eight virtuosi singers, a master of stage and design, and above all, a genius in the pit. The Met furnished all of this in a most glorious way. Cesare Siepi in the title role displayed his beautiful singing voice and stellar acting ability spectacularly; Eleanor Steber as Donna Anna lives up to her reputation as one of the finest Mozart singers of our time. Her technical execution and her warm, rich voice, as displayed in the aria, "Or sai, chi l'onore," will long be remembered. Lisa Della Casa as Donna Elvira was equally satisfying; Roberta Peters was a delightful Zerlina, interjecting the necessary light touch and exuding great charm; Cesare Valetti as Don Ottavio was a ringing success; Fernando Corena in the role of Leporello was vocally satisfying; as Masetto, Theodore Uppman interjected good comedy and a fine singing voice—he is at his best in roles such as this; and although the role of Donna Anna's father is of lesser importance than the others, Giorgio Tozzi's performance was no less impressive. It would seem that the Met found the perfect all-star cast in these eight virtuoso artists.

Much of the credit for this magnificent production must go to conductor Karl Boehm, who was making his Metropolitan debut. He had magnificent control over forces in the pit and on the stage. Some may disagree with a few of his tempi (on the slow side), but whatever he did, he did with the utmost conviction, and best of all, the orchestra understood the difference between a *piano* and a *forte*. Not only does "Don Giovanni" demand perfection in the pit and on the stage, but also it requires ingenious staging. In this department, Herbert Graf achieved a masterpiece. The production was designed by Eugene Berman. The sets may be a little heavy in character, but on the whole they are picturesque, imaginative, and at times, ingenious. Even the lighting, a facet of production so often neglected, was excellent. Particularly in the cemetery and in the final dining-room scene in Don Giovanni's palace were the lighting effects ingenious. Costumes were true to the period and often startlingly beautiful.

With the possible exception of Mozart's "Magic Flute," the opera at hand offers the greatest complexities for a first-class production of any Mozart work. That the Met management has so well handled each difficulty is most encouraging. Our congratulations and thanks for the most memorable evening at the opera in our memory go to the management, and in particular

to the National Council of the Metropolitan Opera, and Mrs. Albert Lasker. Last, but not least, thanks to the Mozart genius that created what we feel is the greatest of all grand opera.

G. W.

"Faust," Nov. 1, E — After a season's absence Peter Brook's once much discussed production of Gounod's "Faust" has been restored to the repertory with important changes in the cast and musical leadership. Jean Morel, who joined the Met as conductor in the past season, inherited the direction of "Faust" from Pierre Monteux. The latter probably favored the return to the original version of the opera without the popular ballet that Gounod inserted in the fourth act when "Faust" moved from the Théâtre Lyrique to the Opéra. Morel established himself as an intelligent leader who interpreted the score with authority, accuracy, and firm control of the musical forces on both the stage and in the orchestra pit. He always maintained a fine tonal balance, and his calmness and precise beat strengthened the self-confidence of the singers.

The title role was entrusted to Nicolai Gedda, a young Swedish-born, gifted tenor with an attractive stage presence. His voice is pleasant, well-schooled and of a noble timbre. It coped very well with the huge dimensions of the Met. Mr. Gedda uses the high register without exertion and he also knows how to produce a sounding piano. He evidently found it not a bit difficult to sing in French, and it is safe to assume that he masters roles of the German and Italian literature, too. As a lyric tenor whose acting is natural, Mr. Gedda meets the high artistic standard the Met requires of its leading singers. The audience of a sold-out house gave him a hearty welcome. Hilde Gueden sang Marguerite for the first time in New York. She demonstrated anew her virtues as a singer and thoughtful actress. However, she looked too much a "Fräulein" of a higher social stratum. Marguerite is a simple girl of the plain people. Jerome Hines' Mephistopheles has grown in stature, probably thanks to the guidance of Jean Morel. Frank Guarrera did his best to give a deeper meaning to the thankless role of Valentin. Mildred Miller as Siebel was miscast. It is a mistake to rate this character—incidentally, a creation of the French librettists—as a minor role. It should be entrusted to an artist of stature. One final remark. This reviewer is well aware of the values of Gounod's chef d'oeuvre and its enormous popular appeal. Nonetheless he feels that Boito's "Mefistofele" must not be neglected. Does the management of the Met believe that "Mefistofele" is the domain and exclusive responsibility of the San Francisco Opera?

J. B.

NEW YORK CITY CENTER

"Macbeth," Oct. 24, E—"Macbeth" is the most interesting of Verdi's risorgimento operas. Except for the chorus of the Scottish refugees in the fourth act, the political overtones and national sentiments, which are characteristic of Verdi's early operas, are absent in the score of "Macbeth." The *maestro della rivoluzione Italiana* withdraws here to the background, but Verdi, the creator of strong personalities and highly individual characters, comes to the fore powerfully and impressively. It is understandable why he was so fond of this opera, which the public of 1847 failed to comprehend. Thus he welcomed the opportunity to remodel "Macbeth" for Paris in 1865. At this time he was already on the threshold of the *terza maniera*. Yet the Paris version of "Macbeth" is by no means a substantial revision. It is more in the nature of an amendment in accordance with the advanced style of the original of 1847.

Left to right, THEODORE UPPMAN, FERNANDO CORENA, ROBERTA PETERS, *and* CESARE SIEPI *in a scene from the Metropolitan Opera's production of "Don Giovanni."*

The revival of the Paris version at the City Center reflects much artistic credit on the new management and its initiative, and on the three artists who carry the main burden of the performance. To begin with Arturo Basile, an excellent Italian conductor, presided over the performance with authority and full control of the orchestra and stage. His beat is clear and his sense of rhythm is very strong. He attends to every important detail and guides the singers through ticklish situations carefully. The orchestra gave a fine account of itself, but we would like to hear a more reserved treatment of the cymbal. There were crashes appropriate for a Richard Strauss orchestra playing in a big hall. William Chapman made his debut in the role of Macbeth. He has an appealing voice, and he knows how to use it effectively. He is a musical singer with a clear Italian diction and he is also an intelligent actor. Irene Jordan, who also appeared for the first time with the company, undertook the formidable part of Lady Macbeth courageously and skilfully. Although a former mezzo-soprano, she coped with the high tessitura of Lady Macbeth's music competently. The attack of some high notes in piano or mezzo voce phrases seemed a bit insecure. Her acting displayed a certain reserve and lacked the terrific persistency of Shakespeare's Lady Macbeth. Norman Treigle was dramatically and vocally a dignified Banquo, who did honor to the performance. Margaret Webster directed the stage expertly but this reviewer wondered at her conception of the first scene of the last act. We see the Scottish refugees mourning over the plight of their oppressed fatherland. Then Macduff comes to the fore as their spokesman. But it is not Macduff who addresses the people. No, Signor Colamondo proceeds to the foot-lights and sings an aria into the auditorium. There is no motion or commotion among the Scottish refugees. As for the ballet in the third act this reviewer was unable to comprehend its meaning. The musically most interesting section, the appearance of Hecate, was cut. Hoping that the City Center will keep Verdi's "Macbeth" in the repertory, we may say with reference to Shakespeare, "'Tis a consummation devoutly to be wish'd."

J. B.

"The Merry Widow," Oct. 27, E—This proved an off evening, although we dislike to state it due to our genuine admiration for the enterprising group at City Center. The Lehar score was as delectable as ever, but seemed somewhat like a vintage wine too long in the cask and flat when finally decanted. There was no sparkle save for the orchestral vigor under the knowing baton of Franz Allers, and the young artists on stage were overserious and laborious in action. Beverly Sills has been cast to better advantage in other soles. She is no Sonia and although she used her naturally pretty voice in a charming exposition of the Vilia air, most of the evening she seemed in conflict with two differing vocal productions, one for the high, another for the middle range. Robert Rounseville apparently found himself bored with Prince Danilo. Hiram Sherman as Baron Popoff, Peggy Bonini as Natalie, Herbert Beattie, John Reardon, Arthur Newman, Helen Baisley, and the rest of the support-

ing cast strove valiantly and at moments pleasingly. William Lewis heroically went through with his assignment of de Jolidon severely handicapped by influenza plus penicillin shots. Contrary to other press personages, I enjoyed the timing and clever geste of comedian George Del Monte as Nish. It was a bright spot in a corny operetta. Remembering the splendid "Turandot" and the "Macbeth" of the same series, couldn't operetta be left, from now on, to Broadway? M. C.

"The Abduction From the Seraglio," Oct. 30, E—We were delighted with the N. Y. City Opera's new production of Mozart's "The Abduction From the Seraglio." It had style, excellent costuming and staging, and, best of all, some first-rate singing. The plot of Mozart's "Singspiel" is often considered a little silly, and an English translation could easily be even more ludicrous. Fortunately, John Bloch's English translation is done with taste, and the Center's production had the advantage of clean English diction. The text was almost always understood except for a few moments when the orchestra was on the heavy side.

The best singing of the evening was accomplished by Phyllis Curtin as Constanza, Virginia Haskins as Blonda, and Richard Humphrey as Osmin. Miss Curtin's rich but clean voice was a pleasure to hear, and the demanding aria known in the German original as "Martern aller Arten" was carried off with the highest proficiency. A remarkable thing about this fine artist is her consistency. She always seems to be at her best. Certainly the best acting was supplied by basso Richard Humphrey. This young man is new to us, but we are certain we will hear more from him. He has a robust voice in his upper register, and his low notes are clear although not powerful. As an actor, there can be no qualifications whatsoever. Tenor Robert Rounseville was an excellent Belmonte. His acting is superb, his voice is more than adequate, but he does have intonation difficulties in his upper register. David Lloyd as Pedrillo had some of the same difficulties but was convincing.

Thanks to Lincoln Kirstein, the City Center had excellent sets and costumes designed by Robert Fletcher. Mr. Kirstein had commissioned the production for the Stratford, Conn., Festival last year and lent the materials to the City Center for the new production. It all proves that when the Center has funds or materials available it can supply first-class productions. Conductor Peter Herman Adler presided over the pit with love and understanding. It is true that occasionally the orchestra was too loud and that some conducting cues were slow to materialize, but part of this is due to the fact that the acoustics in the hall are virtually impossible. There can be no doubt that Mr. Adler understands the Mozart score and handles it with considerable nuance. Michael Pollack's staging was gay and in good Mozart tradition. G. W.

CARNEGIE HALL

Izler Solomon, conductor; **Zvi Zeitlin,** violinist, Oct. 15, E — This orchestra opened its fourth season in a concert sponsored by the America-Israel Society, an organization that has as its objective the promotion of close cultural ties between the two countries. After the intermission, awards, in the form of plaques, for distinguished service to the music and musical life of Israel were made for the society by Abba Eban, Israel's ambassador to the United States, to Izler Solomon, conductor of the concert; by Mrs. Serge Koussevitzky to Zvi Zeitlin, violinist, soloist of the evening; and by Dr. Thomas Clark Pollock, member of the Society's board of governors, to Shabtai Petrushka, director of classical music programs of Voice of Israel radio.

Brahms' Variations on a Theme by Haydn as a whole was given a satisfactory performance; however, some of the variations were beautifully played, but others failed to come alive. The orchestra's work during the remainder of the program was of uniformly high quality ,and particularly outstanding in Ernest Bloch's "Israel" Symphony, a composition of power and nobility, worthy of more performances than it has had.

In both the Mendelssohn Violin Concerto and the Ballade for Violin and Orchestra by Robert Starer, Israeli composer, which was receiving its American premiere, Mr. Zeitlin displayed marked technical facility and a generally beautiful tone, which, however, in the former work sometimes failed to come through. His playing in the Ballade tellingly communicated its strong appeal. C. G.

Robert Mueller, pianist, Oct. 24, E—New York audiences have heard Robert Mueller on several earlier occasions, but this recital marked his debut at Carnegie Hall. Mr. Mueller is a young artist who finds his most eloquent expression in the language of the contemporary composer, and thus his interpretation of Dello Joio's Sonata No. 3 was undoubtedly the highlight of the evening. His was a robust and richly dynamic concept revealing an extraordinary keyboard facility and rhythmic drive customed for the score. The Debussy selections were also well suited to his pianism and emerged in a coating of pristine elegance. These works constituted the second half of the program. It took Mr. Mueller until after intermission to warm up completely to his task. The concert opened with an articulate version of a Bach Sarabande and Fifteen Variations that certainly deserve more frequent performance. The polished Mueller technique was once again in evidence and his architectural plans were clearly drawn. But here and in the subsequent Schumann Sonata and Chopin works the performance suffered from a lack of warmth and cogency. If Mr. Mueller can translate some of the urgency

THE EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

Training Young Musicians for Professional Careers

Offering undergraduate and graduate programs of study leading to degrees in Applied Music, Composition, History of Music, Theory, and Public School Music. Residence halls for men and women.

APPLICATIONS NOW BEING ACCEPTED FOR 1958

For information write: **Edward H. Easley,** ***Director of Admissions***

EASTMAN SCHOOL OF MUSIC • Rochester 4, New York

of his contemporary renditions into other idioms, he will certainly become a more interesting interpreter. D. A.

Anton Kuerti, pianist, Oct. 27, A—Anton Kuerti, 1957 Leventritt Award winner, was the soloist with the Philharmonic, playing the Mendelssohn Concerto for Piano and Orchestra, No. 1, in G minor (Op. 25). Mr. Kuerti, born in Vienna 22 years ago, but educated in this country, is a very talented young man. His technique encompassed the difficulties of the piece with ease, clarity, and brilliance, and he projected the musical values with intelligence and comprehension of the appropriate style. Thomas Schippers and the orchestra provided a well-balanced accompaniment. The orchestra opened the afternoon with a good performance of the overture to Mozart's "Abduction from the Seraglio," and after the intermission repeated Prokofieff's Fifth Symphony from the Thursday-Friday pair. C. E. R.

George Copeland, pianist, Oct. 27, E—In this fiftieth anniversary appearance, it was no surprise to hear George Copeland play the piano music of Debussy in an arresting, colorful and thoroughly individual manner. Known these many years as an interpreter with special powers of insight into the music of impressionism, Mr. Copeland blends cool objectivity with a deftly, yet carefully, varied palette of piano sound to reproduce the kaleidoscopic hues, the fragile wisps of Debussy's imaginary canvases. "Suite Bergamasque," "Danse de Puck," "La Puerta del Vino," "Hommage à Rameau," and "Et la lune descend sur le temple qui fut" were the pieces chosen to represent the master.

However, in all truth it cannot be said that Mr. Copeland's long experience has ripened his ability to cope with composers outside of his somewhat narrow province. His performances, before the intermission, of a Rameau suite, the Mozart C minor Fantasia, and Schumann's "Faschingschwank," were hardly commensurate with what followed afterwards. They were, in fact, as overpedaled and listless as his Debussy was meticulous and alive. The various Spanish selections that concluded the program were, to be sure, delivered with gusto and polish, but as music they represent the sort of lightweight trifle that has long since been exiled even from that overrun Siberia of recital literature, the "encore" repertoire. A. M. K.

The Philadelphia Orchestra, Eugene Ormandy conductor, Oct. 29, E—The second concert of the Philadelphia Orchestra was devoted chiefly to Brahms. The absence of an orchestral work of symphonic proportions in this evening's program was partly compensated by the inclusion of the Piano Concerto in B-flat major. Yet the Philadelphians offered us an orchestral novelty by Brahms which gave the program a particular distinction. The opening feature was a series of six choral preludes for organ, transcribed for orchestra by Virgil Thomson. It was the first performance in New York.

These organ pieces form with five others the Opus 122, which, posthumously published, was Brahms' swan song. The purpose of Thomson's transcription of these organ pieces for orchestra "was to rescue them from neglect . . .and to render them available for wider appreciation." Thomson the organist guided Thomson the transcriber, who succeeded admirably in conveying the spirit of the organ by his modest but distinguished orchestration. Essentially he used the orchestra of Brahms and preserved strictly the harmony and contrapuntal writing of the original. The orchestra presented these pieces with devotion and gentleness. The very great virtues of the orchestra were manifest in a splendid rendition of Elgar's "Enigma Variations" and also in the Second Piano Concerto of Brahms, which made up the second half of the program. Eugene Istomin was the soloist. He has all the pianistic capacity necessary for a truly impressive presentation of this great and difficult work, namely an excellent technique, power as well as lyrical feeling, and the sense of the grand line. The orchestra gave the soloist flexible support and he in turn acknowledged gratefully the playing of Mr. Munroe, the first cellist, in the Andante. J. B.

Toshiya Eto, violinist, Oct. 30, E—For his third New York recital the young Japanese violinist presented a long program that included the Beethoven Sonata in A Major, Op. 47 (the Kreutzer), Bruch's "Scottish Fantasy," Op. 46, Ysaye's Sonata, Op. 27, No. 3, for violin alone, a "Siegfried Paraphrase," by Wihelmj, and "Sarasateana," by Zimbalist. Once past the Beethoven the musical content was a little less than profound.

Among Mr. Eto's many assets are a moderate-sized but pure and limpid tone, an accurate sense of intonation, musical comprehension and taste, and a technique that made light of the program's many difficulties. The harmonics in the Zimbalist were particularly noteworthy for their accuracy and clarity. He does not, however, always project the emotional content of the music. In this respect the Ysaye fared the best. Vladimir Sokoloff was the excellent accompanist. C. E. R.

TOWN HALL

Fine Arts Quartet, Oct. 7, 10, 14, 17, E—In a series of four concerts, this distinguished foursome from Chicago presented the six quartets of Belá Bartók as well as six quartets by Beethoven.

The group's opening program included Beethoven's Op. 18, No. 4 and Bartók's A minor Quartet, No. 1. The contrast in the performance of the two works set the mood for the entire series. In the Bartók, the musicians formed a magnificently cohesive unit, playing with passion and superb technique. It is seldom that one has the privilege of hearing Bartók's great quartets performed with such complete understanding and sensitivity to their elemental sensuousness. The tonal balance of the group was superb in

Hortense LOVE
Singer-Actress Soprano
"Her musical virtues are rare in this generation."
—Los Angeles Examiner
NOW BOOKING 1957-58
Mgt: M. C. Turner, Jr.
Dixie Bureau
601 Wilson Bldg., Dallas, Tex.

MARY **BOTHWELL**
SOPRANO
Personal Mgt.: BETTY SMITH ASSOCIATES

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Jeannette Kirk, *National President*
5229 N.W. 33rd St., Oklahoma City 12, Okla.

LOTTE LEONARD
Complete Vocal Education
Coaching of Recital Programs
JUILLIARD SCHOOL OF MUSIC
80 La Salle St., N. Y. 27 MO 6-4397

MARIENKA **MICHNA**
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

ARTISS DE VOLT
Harpist
Personal Representative: CONSTANCE WARDLE
860 W. 55th St., New York 19, N. Y. PL. 7-6808

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3043
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6848

The Vocal Studio
Prof. Max KLEIN
preparing for operatic career in Germany
344 W. 72 St., N. Y. 23, N. Y. TR. 3-5756

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

THELMA
MATESKY
COMPOSER-SOPRANO
Accompanist-Representative: ANITA de MARS
405 EAST 51 STREET, NEW YORK 22, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
303 West 79th St., N. Y. C. 24 SC. 4-5855

GERTRUDE LINDHURST
SOPRANO
Suite 411, 119 W. 57th St., New York 19, N. Y.

this as well as the remainder of the Bartók works. In the Beethoven, however, the fire and balance were seldom in evidence. The group, in particular first violinist Leonard Sorkin, had so obviously little relish for their task that the seemingly indestructible masterpieces came dangerously close to being boring. Mr. Sorkin's tone was strident, whereas the other players showed a genuine reticence in getting any semblance of contrast in music that should certainly not pall with familiarity. Nevertheless, the Bartók performances must be considered as models of brilliant interpretation, thrilling enough to make them the lasting memory of the series. H. G.

The Little Orchestra Society, Thomas Scherman conductor; **Vronsky** and **Babin,** duo-pianists, Oct. 21, E—Thomas Scherman is the perfect host, selecting his programs with gourmet discretion and serving them with a gracious hand.

The Little Orchestra Society opened its program with a rarely encountered Clementi symphony, graceful and spirited in its mixture of 18th-century classicism and incubating romanticism. The music at times seemed weighed down by the size of the orchestra, but the performance was completely persuasive. Next Vitya Vronsky and Victor Babin stepped to the stage to premiere Mr. Babin's Concerto for Two Pianos. Mr. Babin is a skillful composer who breathes the charm of two-piano playing, knows his orchestra and its capabilities, has an excellent rhythmic and harmonic sense, and combines his assets admirably. The concerto has two vigorously percussive, modern movements preceded by two lyrically romantic, slow movements. Playing brilliantly as usual, Vronsky and Babin exhibited the new work as an excellent vehicle for two pianos. But though it sounded formidable while it was happening, the concerto does not have enough substance to sustain that impression.

Then came a delightful find, Dvorak's Serenade for Winds, Cellos, and Basses, endearing as Dvorak can be at his best, admirably played by the Little Orchestra. For an all-star finish, Scherman joined the Babins in the eloquent Triple Concerto in C by Bach. The orchestra has never sounded better; the audience applauded its approval, and a good time was had by all. D. A.

Amparo Iturbi, pianist, Oct. 25, E—When over the years an artist consistently meets the test of critical appraisal, it seems only fair to judge an off-night performance for exactly what it is. Miss Iturbi was apparently uncomfortably seated at her instrument from the start, and although she brought to her playing the easy authority of a seasoned performer, her interpretations came off second best. The program included sonatinas by Albeniz and Soler and Granados' monumental "Goyescas." Granados' suite is an eloquent tribute to the painter Goya and the dramatic intensity, passion, and tenderness that are so much a part of a Goya canvas pervade every measure of the music. When one considers Miss Iturbi's celebrated Spanish heritage, it is surprising that her concept was so shallow in scope. Granted the speed was there, and the bravura too, but "Goyescas" is an all-demanding work and a performance that is not always technically proficient, emotionally vibrant, or spiritually sympathetic can hardly be called satisfying. Miss Iturbi's New York appearances are so infrequent that it is disappointing not to have been able to hear her in her best form. D. A.

Earl Wild, pianist, Oct. 25, E—For sheer pianistic brilliance this recital must stand as a high point of the current season. A more demanding program than the following could hardly be devised. Included were Ravel's "Gaspard de la Nuit," Stravinsky's

ALFREDO MARTINO

Teacher of the art of beautiful singing, which involves no mystery, but individualized instruction in the building of natural, effortless technique in all parts of the vocal range. Faculty, The New School of Music, Philadelphia, Pa.

Among Mr. Martino's many successful artist-pupils at present are Morley Meredith, baritone, (Mgt. N.A.C.); Rebecca Radcliffe, dramatic soprano, (Mgt. N.A.C.); and Muriel Smith, leading mezzo-soprano, Covent Garden, London.

Complimentary Copy of Mr. Martino's Book

TODAY'S SINGING mailed upon request

New York Studio: 260 West End Ave., New York 23 • Telephone: EN 2-7514

ASTOLFO **PESCIA**

VOCAL TEACHER AND COACH

Teacher of Dorothy Kirsten, Metropolitan Opera Association, Rina Gigli (daughter of the famous tenor), Royal Opera, Rome, Italy.

Residence-Studio: Hotel Ansonia, 73rd & Broadway, N. Y. 23, N. Y. — Apt. 7-144 TR. 3-7710

DEAN **ECKERTSEN**

Conductor

Symphony - Opera
Oratorio - Operetta

"conductor of the highest class" Disques - Paris

VOX RECORDS

Wm. Pierce Herman *Teacher of*

ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN

19 East 94th St., N. Y. 28 ATwater 9-6735

SAMUEL **MARGOLIS**

Among outstanding artists now studying with Mr. Margolis: **ROBERT MERRILL** (his only voice teacher), brilliant baritone, Metropolitan Opera; **JEROME HINES,** Metropolitan Opera basso.

152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE **NESSI**

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*

CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

LILA **LEEROY**

TEACHER — VOCAL TECHNIQUE

Fac. New York College of Music Since 1939
American Theatre Wing—NYSTA-NATS

Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

ELDA **ERCOLE**

Teacher of Singing

Studio: Hotel Ansonia,
2109 Broadway, New York 23, N. Y.

TINA **PAGGI**

Teacher of Many Distinguished Artists

Voice—Coaching—Opera and Concert

Hotel Ansonia, N. Y. 23, N. Y. TRafalgar 3-5974

CLAUDIO **FRIGERIO**

formerly leading baritone, Metropolitan Opera

Vocal Studios

Voice—Repertoire—Dramatics

For audition appointment, phone or write

Studio 67, 1425 Broadway, N. Y. 18 • LO 4-2717

JULIUS **GUTMANN**

LEADING BASSO OF MAJOR LONDON, BERLIN, PARIS OPERA HOUSES

STUDIO FOR VOCAL PRODUCTION & COACHING HOTEL ANSONIA, N. Y. SU 7-4457

Sonate (1924), Mozart's Variations on "Unser dummer Pöbel meint" from Gluck's Opera "Pilgrime von Mekka," and as if this were not enough, Mr. Wild gave the last half of the evening to the unbelievably difficult "Études d'Exécution Transcendante" of Liszt. Such an elaborate program would frighten all but the most secure of pianists.

Mr. Wild's technical proficiency has long been a recognized fact, but his performance this evening also displayed a mature and near-impeccable artistry. Certainly a more rewarding performance of Ravel's "Gaspard de la Nuit" would be difficult to conceive. Delicate phrasing, remarkable pedal effects, and exquisite nuance marked this reading. The Stravinsky Sonate (played in honor of the composer's seventy-fifth birthday) had a new meaning for this reviewer in the pianist's hands. It had a beautiful clarity and a transparency rarely encountered. Each contrapuntal line was so beautifully etched that the composer's intent became miraculously clear. The Liszt "Études" are not noted for their musical content, but the artist made the most of Liszt's romantic intentions. The "Chasse sauvage," "Mazeppa," and "Étude in F minor" resounded with scintillating pianistic fire.

In this program full of dangerous technical pitfalls, Mr. Wild always had control of the situation. Indeed the artist had his audience on the edges of their seats. A "wild" ovation marked the conclusion of a recital long to be remembered. G. W.

Robert Rudie, violinist, Oct. 27, A—In an all-French program dedicated to the memory of the former Columbia Artists' executive Horace Parmelee, violinist Robert Rudie displayed a mastery of his music and of his instrument. He brought to each work a dignity of conception and an impeccable technical facility that was enhanced by his appealing stage presence. Most impressive was Mr. Rudie's easy command of the herculean Honegger unaccompanied sonata. It takes a brave fiddler to face an audience alone with such an intricate score, and a brilliant one to emerge unscatched. But the feat only served to make one more keenly aware of the acute sensitivity of Mr. Rudie's intonation and of the completeness of his technical command. The Fauré sonata was another high point, especially beautiful in its rich romantic flow and glowing tone. The program also featured a graceful Leclair sonata and Saint-Saens Fantaisie for Violin and Harp, and a brilliant Ravel tzigane. Assisting Mr. Rudie in this first-rate recital were harpist Cynthia Otis and pianist Robert Guralnik. D. A.

John Ranck, pianist, Oct. 27, A—Highlighting Mr. Ranck's impressive recital was the New York premiere of Olivier Messiaen's "Vingt Regards sur l'Enfant-Jesus." So far as we know, this is the first professional New York performance of any of the French composer's piano music. The work at hand is gargantuan and the program notes inform us that a complete performance would require two and one-half hours. Fortunately, the pianist introduced well-chosen sections.

The Messiaen work springs directly from mystic-religious contemplations. It is both unique and derivative at the same time. One has the feeling that it is contemporary French impressionism, at times that it is a refinement of Henry Cowell's early tone cluster idea, and at other times an elaboration of Scriabin's sonorities. In any case, the work has interest and merit and is a tour de force for any pianist. Mr. Ranck's reading was nothing short of brilliant.

The first half of the program included fantasias by Carl Philipp Emanuel Bach, Mozart, and Chopin, as well as Beethoven's Sonata quasi fantasia (Moonlight Sonata). All of these works were approached in a stylistic and most understanding manner. Mr. Ranck has great technical facility and considerable musical astuteness. G. W.

Loren Welch, baritone, Oct. 29, E—Loren Welch, young American baritone, was heard in an impressive recital, in which he presented a carefully devised program of works by Handel, Lully, and Purcell; a group of unhackneyed Brahms songs; the Francesco Santoliquido "Three Poesie Persiane"; an interesting group of French songs by Duparc, Hahn, and Debussy; and a closing group of six songs in English by Rosenstock, Warlock, Birch, Bartók, and Barber.

Throughout the evening, the baritone, of arresting stage appearance, gave evidence of a voice of excellent quality with adequate range and power. His ability to delineate with finesse and good taste textual and musical values was an outstanding feature of the recital. Mr. Welch can also claim consistently uniform and fluent tonal projection, with a firm and appealing command of the mezzo-voce. In his forte singing, however, occasionally the native beauty of the voice became somewhat diminished.

The group of five French songs was given sensitive and colorful treatment, enhanced by delightful pianissimo singing and highlighted by a commendable articulation of the French language. The Brahms lieder, in particular the "Von waldbekränzter Höhe" and the "Es sei ein Traum," were interpreted by the singer with noteworthy artistry and sincerity.

The capable accompanist was Lowell Farr. L. C.

Friedberg Management, Inc.
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS
Pianist

Gyorgy SANDOR
Pianist

David GAREN
Leading Tenor, Wiesbaden State Opera

BUDAPEST String Quartet

NATIONAL ARTISTS CORPORATION
Luben Vichey, President
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Josef
Marais and Miranda
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Julian Olevsky
VIOLINIST

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
'CELLIST

Your music memory CAN be improved.

The Emerich Method of Music Memory enables the musician to achieve freedom and security in public performance.
The Emerich Method endows the musician with fresh ability to retain, recall, and reproduce repertoire with a new sense of self-confidence.
The Emerich Method makes it possible for the amateur, the music student, and the accomplished artist alike to acquire the advantages and disciplines of memorizing in a practical and systematic manner.
The Emerich Method eliminates stage fright, mental blocks, fadings, and other hindrances that interfere with public performance.
The Emerich Method has been successfully applied for many years by some of the world's most renowned concert artists.

For further information or registration, communicate with
THE EMERICH SCHOOL OF MUSIC
315 WEST 57th STREET • PHONE: CO 5-0838

Elaine Skorodin, violinist, Oct. 23, E—In a well-deserved Town Hall debut, as the result of winning the $1000 first prize in the 1955 national auditions held by the Friday Morning Music Club of Washington, D. C., Elaine Skorodin displayed a gift for the violin that presages a career of the first rank. Her personal charm was matched by the technique and musicianship of a mature artist. Her versatility was shown to advantage in the Sonata for Violin and Piano by Walter Piston as well as the Glazounow Concerto in A minor, Op. 82. Eloise Niwa was a competent, if somewhat reticent accompanist. G. L.

Juilliard String Quartet, Oct. 31, E—Over the past decade the Juilliard String Quartet has developed an extensive repertoire, toured around the world, contributed admirably to recorded literature, and justly earned a reputation as foremost among American chamber groups. What better celebration of the tenth anniversary of such a remarkable ensemble than a characteristically superior recital.

Violinists Robert Mann and Robert Koff, violist Raphael Hillyer, and cellist Claus Adam performed with an amazing rapport that is the goal of all chamber music players. They think, feel, and fairly breathe as one, and since each is also an outstanding soloist, they easily meet all virtuoso demands. In Schubert's A minor Quartet, Op. 29, and Beethoven's Op. 135, there was beauty and eloquence in their sound and phrasing and complete authority in their interpretations. But one found a special understanding in the American work, Mennin's Quartet No. 2. The score is filled with polyphonic and polyrhythmic complexities, and that there was such complete audience communication was undoubtedly due to the clarity and perceptiveness of the performance. So congratulations and happy anniversary to the Juilliard String Quartet—the happy returns are always ours. D. A.

John de Maio, pianist, Nov. 1, E—Mr. de Maio demonstrated a technique capable of coping with the difficulties of the program he selected, but something—perhaps undisciplined preparation or some kind of nervousness—made him unable to control himself. The result was a rather uneasy evening. Mr. de Maio's program consisted of Bach's Prelude and Fugue in A minor; Chopin's Etudes, Op. 10 (Nos. 4 in C-sharp minor, 3 in E major, 8 in F major, and 12 in C minor), Nocturne, Op. 62, No. 2, in E, and Ballade, Op. 23, in G minor; Liszt's Sonata in B minor; and Debussy's "L'Isle joyeuse." J. L. B.

Inga Lind, actress, and **Maxim Schur,** pianist, Oct. 30, E—A Swedish actress and a Latvian-born pianist who resides in this country combined their talents to launch an experiment entitled "Words and their Music." The meaning of this new concert concept is, in the words of the program, compositions for the speaking voice and piano. It must be stated that this new category has nothing to do with a melodrama such as Richard Strauss' setting of Tennyson's "Enoch Arden." Miss Lind, who is a prominent Swedish actress and renowned stage director, offered words by Walt Whitman, Aldous Huxley, Gerard Manley Hopkins, and T. S. Eliot, with music by Ned Rorem, Jack Beeson, Willard Roosevelt, and Robert Ward. The share of music in this enterprise is small, and the composers had to exercise a great deal of self-denial. The speaking voice is often heard alone for a length of time. Nobody would be able to judge the musical personalities of the composers on the basis of their contributions to Miss Lind's new concert concept. She is undoubtedly a fine interpreter of Ibsen and Strindberg, and she also used this approach in her recitation of American poetry. Her English diction is remarkable. Miss Lind was at her best in the final offering, T. S. Eliot's "Old Possum's Book of Practical Cats," for which Robert Ward, deviating from the method of his three colleagues, provided a humorous and ingratiating, continuously flowing musical setting.

(*Continued on page* 19)

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

BURTON CORNWALL
SINGER AND TEACHER OF SINGING
Studio: 11A, 853 7th Ave., N. Y. C. 19 CI. 5-4504

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N.Y.

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

SARA LEE
TEACHER OF SINGING
50 West 67 Street
New York 23, N. Y. SU. 7-0631

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
TEACHER OF PIANO
Matthay exponent, formerly his representative.
Available for workshop courses, Tues. & Fri.
801 Steinway Bldg., 113 W. 57th St., N. Y. C.

ROSALIE MILLER
TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., N. Y. C. CIrcle 6-9475

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops brilliant technic with a sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

HERTA SPERBER
TEACHER OF SINGING — COACH
60 Riverside Dr., N. Y. C., & 30-43 88 St.,
Jackson Heights, N. Y. (TWining 8-1392)
Providence, R. I.: Tues., Wed.

ZENKA STAYNA
VOICE—PROGRAM BUILDING
Teacher of Daniza Ilitsch, Inge Manski
(form of Metropolitan Opera Ass'n.) and other artists
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

LUISA STOJOWSKA
(Mme. Sigismond Stojowski)
PIANIST — TEACHER
16 E. 96 St., New York 28, N. Y. SA. 2-6966

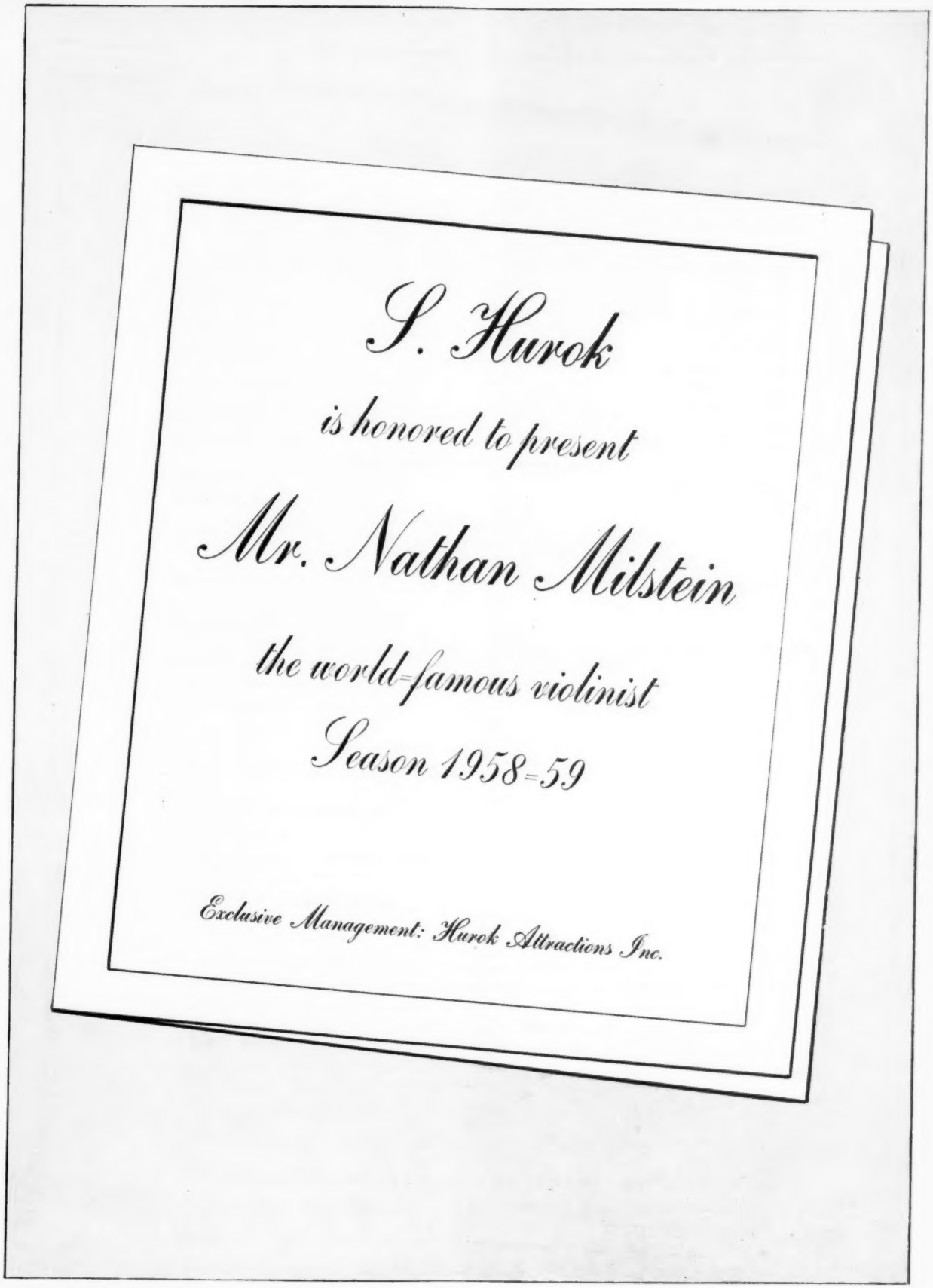
ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N.Y.C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
FACULTY MEMBER, N. Y. COLLEGE OF MUSIC
Workshop and Seminar for Concert Pianists and Teachers
171 West 71st St., N. Y. 23 SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791


S. Hurok
is honored to present
Mr. Nathan Milstein
the world-famous violinist
Season 1958-59
Exclusive Management: Hurok Attractions Inc.

S. HUROK presents for 1958-59

MARIAN ANDERSON
JAN PEERCE
VICTORIA DE LOS ANGELES
PATRICE MUNSEL
ISAAC STERN
WILLIAM STEINBERG
ANDRES SEGOVIA
MATTIWILDA DOBBS
CESARE VALLETTI
ALFRED WALLENSTEIN

ARTUR RUBINSTEIN
FRITZ REINER
LEONARD WARREN
ROBERTA PETERS
NATHAN MILSTEIN
GREGOR PIATIGORSKY
BLANCHE THEBOM
BORIS CHRISTOFF
JEROME HINES
CARLO MARIA GIULINI

PIERRE LUBOSHUTZ and GENIA NEMENOFF

ANDRE TCHAIKOWSKY
HENRYK SZERYNG

MARIA TIPO
DANIEL BARENBOIM

PILAR LORENGAR

FIRST TIME IN THE UNITED STATES

THE BOLSHOI BALLET
from Moscow

MOISEYEV FOLK BALLET
from Moscow — Company of 106

SOLOISTS OF THE WARSAW BALLET
From Poland — Company of 20

ARAM KHACHATURIAN
World Famous Soviet Composer-Conductor

ERIC HEIDSIECK
The Brilliant French Pianist

IGOR BESRODNI
The Distinguished Soviet Violinist

VLADIMIR ASHKNAZI
The Extraordinary Soviet Pianist

THE ROYAL BALLET
(formerly Sadler's Wells Ballet)

THE OLD VIC COMPANY
from London

THE CHICAGO SYMPHONY ORCHESTRA
FRITZ REINER, *Conducting*

THE VIENNA CHOIR BOYS
The World's Most Beloved Choir

MADELEINE RENAUD-JEAN-LOUIS BARRAULT COMPANY
from Paris

MELACHRINO *and His 50-Piece Orchestra*
Featuring The Melachrino Strings

EMLYN WILLIAMS *as* **"A BOY GROWING UP"**
An Entertainment from the Stories of Dylan Thomas

ROBERTO IGLESIAS SPANISH BALLET
from Madrid — Company of 40

The current Hurok season has seen the introduction to the U.S. of the Polish pianist **ANDRE TCHAIKOWSKY** and the record-breaking tour of **THE BLACK WATCH.** Forthcoming events of this season include the American debut of the Soviet violinist **LEONID KOGAN,** the return of the Soviet pianist **EMIL GILELS** and the first performances in North America of the **MOISEYEV FOLK BALLET OF THE U. S. S. R.** and of **INBAL, THE NATIONAL DANCE THEATRE OF ISRAEL.**

These great artists are available to all series and all organized associations

• **WATCH FOR IMPORTANT FUTURE ANNOUNCEMENTS** •

S. HUROK

Announces

The Removal of His Offices on

December 1, 1957 to

730 FIFTH AVENUE

NEW YORK 19, NEW YORK

Telephone: CIrcle 5-0500 Cable Address: HURAT, NEW YORK

Until December 1 communications should be directed to
S. HUROK, 711 Fifth Avenue, New York 22 • PLaza 9-6000

REPRESENTATIVES

CARE OF HOME OFFICE:

EASTERN SEABOARD
Elsie Illingworth

MID-WEST
Sheldon Gold

SPECIAL FEATURES DIVISION
Harold Shaw

BOOKING COORDINATOR
Larry Fitzgerald

NEW ENGLAND:
Aaron Richmond
143 Newbury St.
Boston, Mass.
Kenmore 6037

WEST COAST:
George W. Fowler
Philharmonic Building
427 W. Fifth St.
Los Angeles, Calif.
MAdison 6-5383

LONDON:
Michael Frostick
89 Wigmore St.
London W-1, Enaland
Hunter 0309

PARIS:
Wolfe Kaufman
232 Blvd. Raspail
Paris 14, France
Danton 82-42

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. **CIRCLE 7-6900**

Personal Direction:
Kurt Weinhold

Walter Cassel — BARITONE

Nadine Conner — SOPRANO

Yehudi Menuhin — VIOLINIST

Rise Stevens — MEZZO-SOPRANO

Thomas L. Thomas — BARITONE

Dorothy Warenskjold — SOPRANO

Personal Direction:
Judson, O'Neill & Judd

Clifford Curzon — *Steinway Piano* — PIANIST

Ray Dudley — *Steinway Piano* — PIANIST

Ewan Harbrecht — LYRIC SOPRANO

Eugene List — *Steinway Piano* — PIANIST

Eleanor Steber — *Leading Soprano Metropolitan Opera Assn.* — SOPRANO

Richard Tucker — *Leading Tenor Metropolitan Opera Assn.* — TENOR

Whittemore & Lowe — *Baldwin Piano* — DUO-PIANISTS

Camilla Wicks — VIOLINIST

Personal Direction:
Horace J. Parmelee

Mildred Dilling — HARPIST

Personal Direction:
Coppicus & Schang

Rudolf Firkusny — PIANIST

Carroll Glenn — VIOLINIST

Szymon Goldberg — VIOLINIST

Vronsky & Babin — DUO-PIANISTS

Personal Direction:
André Mertens

Lorenzo Alvary — *Metropolitan, San Francisco, Teatro Colon, Paris Opera* — BASSO

Eugene Conley — TENOR

Leontyne Price — SOPRANO

Renata Tebaldi — SOPRANO

Willlam Warfield — BARITONE

Second Tour of the Ballet Hit of the current Season!

Ruth Page's Chicago Opera Ballet

with Famous Soloists, Corps de Ballet and Orchestra
Repeating their great success "THE MERRY WIDOW" and "REVENGE"
Also New Ballets — Company of 50

Personal Direction: Kurt Weinhold — *Available January through April 1958*

De Paur Opera Gala — ***New—Company of 50*** MIXED CHORUS—ORCHESTRA—SOLOISTS

LEONARD DE PAUR, *Conductor*

Personal Direction: Coppicus & Schang

New! Direct from the Heart of Austria — Jan. to April 1958

Vienna on Parade

featuring the DEUTSCHMEISTER BAND
CAPT. JULIUS HERRMANN, *Conductor*
Singing Boys and Girls from the Vienna Woods
Grinzing Schrammeln Ensemble (Waltzing Strings) with Zither
Soloists: HEDY FASSLER, Soprano, ERWIN V. GROSS, Tenor

Personal Direction: André Mertens — COMPANY OF 65

Return of the great recording maestro

Mantovani and His New Music

ORCHESTRA OF 45 — London ffrr Records
Personal Direction: Coppicus & Schang

4th Triumphant Return! — Feb.-April 1958

Obernkirchen Children's Choir

Personal Direction: Kurt Weinhold — (36 VOICES) — EDITH MOELLER, *Conductor*

The Angelaires

Personal Direction: Kurt Weinhold — HARP QUINTET

Roman Totenberg and His Instrumental Ensemble

Personal Direction: Kurt Weinhold — (9 ARTISTS)

Maxim Schur, who has introduced new works of contemporary American composers before, once more championed their cause with consummate pianistic skill. J. B.

Charlotte Holloman, soprano, Nov. 3, A—Charlotte Holloman, who made her New York debut in 1954, was heard in her third Town Hall recital in which she presented an interesting program of works by Vivaldi, Hugo Wolf, Poulenc, first performance of Margaret Bond's "Stopping by Woods on a Snowy Evening," and a group of spirituals. She also included a Mozart aria and a well-sung "Ah, Non Lasciarmi, no" from Metastasio's "Didone."

Miss Holloman, a gifted young artist, has a charming stage personality, and her lyric voice holds much of beauty. There are times, however, when lack of functional freedom mars the native vocal appeal. Her singing of the two opening Vivaldi arias was fluent and sparkling with color and brilliance, and although intelligently interpreted, the vocal line in the following Wolf group did not appear to respond so readily, especially in "Er Ist's."

The Poulenc songs were delivered with a commendable tonal subtlety, keen imagination, and a marked degree of fine musical and interpretive feeling. Miss Holloman pleased her audience mightily with a closing group of four spirituals arranged by Hall Johnson. Lowell Farr proved a most excellent accompanist. L. C.

William Warfield, baritone, Nov. 3, E—This concert will long be remembered. Mr. Warfield presented a program full of worth-while and rarely heard music. Both technically and artistically his program was most demanding, and his execution proves him to be at the very zenith of his career.

The opening group included two very difficult Handel arias, Lully's "Bois épais" from "Amadis de Gaule" and "Presto, presto io m'innamoro" by Mazzaferrata, a 17th-century composer. From this technically demanding group, the artist turned his attention to the exquisite Gabriel Fauré song cycle, "L'Horizon Chimérique." His clean French enunciation and his artistic nuance made the Fauré cycle a rare experience. The most unusual offerings of the evening, however, were an "Organum Duplum" from Leoninus and "Laudate Dominum in sanctus ejus" by André Campra. The Leoninus work in particular was a high point of interest. Against a placid and slow-moving plain chant in the organ, Mr. Warfield sang a florid milisma. The overall effectiveness of this work from the 12th century was one of stately serenity. Both works were edited and arranged by Yves Tinayre. John Strauss furnished the organ accompaniment for both works. Sonja Monosoff and Gerald Tarack were the violinists for the Campra work.

Artistically, the high point of the evening was Mr. Warfield's presentation of Schumann's "Dichterliebe." The artist obviously has a thorough understanding of the German text and he beautifully delineated Schumann's rapidly changing moods. This was the finest example of lieder singing we have heard in a long time. It is imperative to note here that the artist had the advantage of the finest possible accompaniment by pianist Otto Herz. The final song ends with a long section for piano alone. Mr. Herz's warm and artistic rendering of this will not soon be forgotten.

From the Schumann group, Mr. Warfield turned to a group of spirituals. The contrast was stunning. In this artist's hands spirituals become true art songs. Mr. Warfield has a powerful and highly resonant voice which he handled with the greatest of restraint and taste. He is a rarity among singers today; not only does he possess a beautiful instrument, but he is also an impeccable artist and a first-rate scholar. G. W.

John Thomas Covelli, pianist, Nov. 4, E—Critics rarely stay to hear an artist's encores. That they did this evening is a considerable tribute to Mr. Covelli, a young Chicago pianist who will bear watching.

The artist tackled a program of great difficulty. Included were such items as six of the Transcendental Études of Liszt, a Prelude and Fugue each, by Bach and Shostakovich, Six Preludes from Op. 38 by Kabalevsky, and Beethoven's Sonata, Op. 57. A contemporary work, "Partita," by Frederick Werlé rounded out the program material. The Werlé work is a considerable addition to piano literature, for it is pianistic and musically rewarding.

Mr. Covelli displayed a superb technique and innate musicianship. His readings of the Shostakovich, Bach, and Liszt works were most successful, and his playing of the other items was far above average. Our only reservation would be that he lacks a sense of spontaneity, but this will certainly come with age and experience. This is one of the best debut recitals in our recollection. G. W.

CARNEGIE RECITAL HALL

Stella Volani, contralto, Oct. 11, E—Stella Volani gave an interestingly varied recital of songs in this, her first American concert, and was warmly received by a host of her admirers in the audience. Works by 21 composers including Scarlatti, Vivaldi, Schumann, Rossini, and Wolf were heard, in which Miss Volani proved to have a generally warm and musical voice. Her extreme low registers are weak, however, and fortunately her programming called for relatively few moments away from a comfortable middle range. Often one could sense what Miss Volani was striving to put across musically, but her vocal abilities, diction, and tone color and production are not nearly as adequate as her musicianship. Her piano accompaniments were played by Fritz Kramer. R. H.

Gary Towlen, pianist, Oct. 13, A—Occasionally one witnesses a performance of music so close to perfection that only the most glowing compliments are appropriate to describe it. Such a performance was given by

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) Susq. 7-1580

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
225 W. 99 St., St. Michael's Church, N. Y. 25

MY SPECIALTY
Teaching Singers to Sight Sing
DON WEST • 160 W. 73rd St. • TR 7-6700

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
616 Steinway Hall PL. 7-1773, AC. 2-0518

Grace LESLIE
Teacher of Singing — Coach
Program Building
160 W. 73 St., N. Y. C. TR. 7-6700
NYSTA—NATS SU. 7-7370

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
Teacher of Singing—Am. Acad. Teachers of Singing
33 James St., Newark 2, N. J. MArket 2-1620
12 Hawthorne Pl., Summit, N. J. NYSTA—NATS

LYDIA
KITTAIN — CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-3761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford JA. 5-4895
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
2 Orchard Pkwy., White Plains, N. Y. WH. 9-3200
872 Carnegie Hall, N. Y. C. 19 CO. 5-5843

CARL GUTEKUNST
TEACHER OF SINGING
Mem. NYSTA; NATS; Amer. Acad.
27 West 67 St., New York 23, N. Y. TR. 7-1534

Gary Towlen in his second New York recital to a packed house. Here is an amazing young man (he is fifteen, to be exact) with unlimited native ability and talent whose playing is incredibly sensitive and colorful. His technique is nothing short of brilliant, and his rapid playing is effortless and spotless. Mr. Towlen is in full command of the keyboard, and he listens to each note while really enjoying making the piano as beautiful as possible. One might understand such superb interpretive powers in an artist twice (or three times, for that matter) his age, but in Gary Towlen they are extraordinary. He has beautiful taste in his playing and in his programming; this program included a Schumann group, Poulenc's "Les Soirées des Nazelles," a sonata of Clementi, and works of Chopin, Ravel, and Paul Juon.

The MUSICAL COURIER extends best wishes to Gary Towlen, not only for his forthcoming European tour next spring, but also for the rest of his career, which promises to be a brilliant one. R. H.

James Tavolario, pianist, Oct. 20, A—James Tavolario set himself quite a task when he programmed an all-Chopin recital for his New York debut. It is a risk a more experienced performer would have avoided and unfortunately the pianist learned why the hard way. A program that includes fourteen etudes, a ballade, a polonaise, a fantasy, a nocturne, and a scherzo deserves at least a first-rate technician and a pursuasive interpreter. It is to Mr. Tavolario's credit that he has sufficient musical gifts to allow him to attempt such a program in the first place, but under the strain of concert conditions his technique did not remain at professional standards, and, preoccupied with his fingers, his playing lacked depth. One hopes that Mr. Tavolario will plan his next program more to his own advantage. D. A.

Salvatore Edmondo, tenor, Oct. 20, E—Salvatore Edmondo, young American tenor, was heard in Carnegie Recital Hall, singing a varied program of works by Beethoven, Schubert, Schumann, Strauss, four Italian songs, six familiar compositions in English, a Lehar group in lighter vein, and two arias by Puccini and Cilea.

Mr. Edmondo possesses a substantial lyric voice of considerable beauty, ample in range and power showing possibilities of future dramaticism. As yet the extreme upper range is not always under complete control. He sings with an innate sincerity of purpose, a clarity of diction, and projects sensitivity to the textual line and often to the music. Obviously this young tenor has a current store of strong potentialities which further vocal and interpretive study and performance experience should develop to a high degree.

Frances Stowe, at the piano, provided sympathetic and musicianly accompaniments. L. C.

Nellie Johnson, contralto, **Jay Perine,** tenor, Oct. 27, E—Nellie Johnson and Jay Perine were heard in joint recital before an enthusiastic audience, the varied program consisting, among others, of works by Handel, Mozart, Rossi, Novello, Rachmaninoff, Giordano and Monteverdi, German lieder by Brahms, Strauss, and Hugo Wolf, Negro spirituals, and operatic duets from "Boris Godounoff" and "Il Trovatore."

Miss Johnson is the possessor of a voice particularly colorful and warm through the middle portion, and Mr. Perine's tenor is of lyric quality and ample range, although somewhat limited in volume. Both singers gave evidence of careful schooling and preparation. In the operatic duets the voices were well blended, and in all solo work excellent diction and artistic endeavor prevailed. Stuart Ross was at the piano for both singers. L. C.

CARL FISCHER HALL

American Art Songs, Josephine Schillig and **Edith Gordon,** sopranos, **Rawn Spearman,** baritone, Oct. 18, E—This evening of American art songs was devoted to the works of four American composers. The established composer was Samuel Barber, whose songs have been widely performed. The new music was the work of Arnold Freed, Leonard Kastle, and Ernest Lubin. Sopranos Josephine Schillig and Edith Gordon and baritone Rawn Spearman were the singing artists. The young composers accompanied their own works, and Mr. Kastle also played the Barber songs.

The level of accomplishment was rather high; all three of the new composers have something to say. The first on the program, Arnold Freed seemed to be steeped in European romanticism. His songs to Elizabethan poems and to works of James Joyce and Edna St. Vincent Millay did not, however, have much differentiation of style.

Leonard Kastle came off perhaps best with his song cycle based on five poems of Robert Frost. His unabashed lyricism, his ability to set words in a singable vocal line, and his penetration of the texts all showed him a composer of high merit, whose music is ready for the concert halls of the nation. Rawn Spearman sang these songs and two others by Kastle with beautiful, sonorous tone.

Ernest Lubin also was well performed by soprano Edith Gordon. His songs to texts of Browning, Dickinson, and Shakespeare made little impression on this reviewer, but in his cycle of four songs to poems of William Blake from "Songs of Innocence" he seemed to have gotten deep into the spirit of the poems and was able to project their inner meaning.

The Barber songs, sung by the three singers, re-affirmed one's delight in this fine American composer and raised one's already high expectations of Mr. Barber's new opera "Vanessa," which will be given its world premiere this season by the Metropolitan Opera. L. M.

OTHER CONCERTS

Community Civic Opera Co., Variety Arts-Verdi Auditorium, Oct. 18, E—"La Traviata," "Pagliacci," songs by **Sandra D'Amicol,** soprano, and **Andrew Jelinek,** tenor. **Katherine Williams,** soprano, Carnegie Recital Hall, Oct. 21; **Richard Tucker,** tenor, Brooklyn Academy of Music, Oct. 22; **Margaret Warth,** soprano, Carnegie Recital Hall, Oct. 22; **Brooklyn Chamber Music Society,** Grieg Memorial Program, Guest artist, **Olea Aanrud,** contralto, Brooklyn Institute of Arts and Sciences, Oct. 24.

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Ernesto Berumen
Concert Pianist-Teacher
Write: 150 Greenway Ter., Forest Hills, N. Y.
Wed. & Sat.: 811 Steinway Hall, NYC CI. 7-8178

Mary Boxall Boyd
"Pianist and teacher of renown"—ETUDE
Write: 44 Nassau St., Princeton, N. J.
Steinway Hall, 113 W. 57 St., N. Y. 19, N. Y.

Edwin Hughes
Pianists Prepared for Public Performance and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Ruth Caster Luce
Pianist—Teacher of Piano, Pedagogy
5300 Donjoy Drive, Kenwood
Cincinnati 42, Ohio—TWeed 1-5159

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Coach-Accompanist

James R. ANGELL
COACH-ACCOMPANIST
1421 Winnemac, Apt. 1, Chicago 40, Ill.

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Fine Arts Bldg., Chicago, Ill.
WE. 9-8620

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Fine Arts Bldg., Chicago

For your San Francisco recital
Rosalie SAALFELD
ACCOMPANIST & ASSISTING ARTIST
531 Hyde St., San Francisco TU 5-3333

Rhea SHELTERS
COACH — ACCOMPANIST
810 Fine Arts Bldg., Chicago 5, Ill.

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

THE NATIONAL SCENE

SAN FRANCISCO

■ As the San Francisco Opera Season neared its close, one became aware that although the new productions were splendidly staged and mounted, several of the operas in the standard repertoire were given a somewhat shabby presentation. "Madama Butterfly" is a case in point. Revived in a single performance as a show piece for the inimitable Licia Albanese, the production was, from the scenic standpoint, sadly faded, and the stage direction routine and in no way outstanding. As always, Albanese's projection of the name part carried tremendous dramatic impact, although on this occasion her interpretation was curiously less Japanese in feeling and gesture than it has been. Raimondi was a most acceptable and youthful appearing Pinkerton, but the dashing good looks and extreme youthfulness of Umberto Borghi proved distracting in his superficial, though pleasingly sung delineation of Sharpless. Splendor of voice did much to redeem the unconvincing appearance of Katherine Hilgenberg as Suzuki. Karl Kritz's conducting was engagingly lyric.

Leo Kerz' bare, sombre settings for Verdi's "Macbeth," introduced here two seasons ago, seem on second viewing to have grown in impressiveness and poetic meaning. "Macbeth" (Oct. 11) towered above the performance of two years ago, mainly because of the electrifying presence of Leonie Rysanek as Lady Macbeth. Her characterization, charged with horrifying fervor in the opening sequences, rising to a harrowing climax in the great sleepwalking scene, was matched by singing of overwhelming power and intensity. Her reading of Macbeth's letter in the first act set the pace for what was, unquestionably, the most striking individual performance of the season. Under these circumstances the Macbeth of Giuseppe Taddei (who was making his American debut in the role) seemed a bit pallid and hesitant, although his baritone possessed an heroic ring and his acting was creditable. William Christensen's choreographic bits for the gathering of the apparitions on the heath were appropriately eerie, and the chorus, under Gianni Lazzari, was at all times extremely effective. The orchestra, conducted by Francesco Molinari-Prandelli, gave a vivid reading of Verdi's uneven score. Carlo Piccinato's stage direction was excellent.

Honoring the twenty-fifth anniversary of the opening of the Opera House, with "Tosca" on October 15, 1932, Puccini's imperishable melodrama was given a gala performance with Dorothy Kirsten in the title role. Miss Kirsten rose to the occasion magnificently, singing with greater warmth and more ample tone than she customarily does. She created a Tosca of noble dimensions, enormously appealing and believable. In this performance Giuseppe Taddei, with the opportunity to demonstrate his rich potentialities, thrilled the audience with his splendid Scarpia, which was sung with extraordinary power of voice and imbued with a spirit of relentless evil. Jan Peerce contributed a velvet-toned Cavaradossi at this performance, and at the repeat performance (Oct. 19) Jon Crain brought an invigorating freshness and decisive tone to this part. The orchestra, under Erich Leinsdorf, gave a most glowing account of Puccini's vital score. The settings, unchanged over twenty years, are still among the most handsome the company possesses.

Despite imaginative settings, "Aida" failed completely as a spectacle, the general *mis en scène* being hopelessly haphazard and devoid of style. The innumerable shortcomings of the production were brought into even sharper relief by the noble and eloquent singing of Leontyne Price, who created a subtly profound Aida, lyric of voice and restrained in gesture, yet radiant with the dignity of royalty in captivity. Unfortunately, the quality of Miss Price's performance had little effect on the other members of the cast. Eugene Tobin, who had given such a fine account of himself in "Turandot" (Prince Calaf), was colorless as Rhadames, and Claramae Turner, who had been outstandingly good in "The Carmelites" (the Prioress), "A Masked Ball" (Ulrica), and "Ariadne auf Naxos" (Dryad), presented an incredibly vulgar Amneris.

"Cosi fan tutte," the final production of the season (Oct. 22), was memorable for exquisite solo and ensemble singing projected with unfailing regard for detail, reaching to every corner of the vast opera house. However, only Rita Streich (Despina) and Lorenzo Alvary (Don Alfonso) kept their histrionic performances on an artistic level with their singing. The other artists frequently lapsed into byplay and coyness out of keeping with Mozart's wonderful score.

In summing up this twenty-fifth season of opera in the San Francisco War Memorial Opera House, praise is due to the consistently excellent performance of orchestra and chorus; to two new productions ("The Carmelites" and "Ariadne auf Naxos"), handsomely mounted, superlatively cast, and musically absorbing; to long-familiar artists who gave of their best;

Scene from San Francisco Opera's production of "Turandot."

to new foreign artists of commanding calibre; and to youthful native singers of great promise, among whom one should mention Jon Crain, Cesare Curzi, Heinz Blankenburg, Katherine Hilgenberg, Carl Palangi, and Jan McArt. ALAN CAMPBELL

CHICAGO

■ Lyric Opera's second presentation of the season, Puccini's "La Bohème," provided the American debuts of two valuable additions to Lyric's roster, Anna Moffo, soprano of considerable attainment, and Aldo Protti, a rich-voiced Marcello. Another newcomer to our shores was the distinguished conductor of La Scala, Milan, Gianandrea Gavazzeni, who conducted this and later performances with seasoned authority.

Jussi Bjoerling, whose Rudolfo is vocally second to none today, stood aloof as mastersinger and as much aloof as an actor; he chose the center of the stage to forget his new Mimi, who needed a warm, responsive Rudolfo to give added security to her first performance in the land of her birth. Miss Moffo's Mimi was very remote from the Mimi of our acquaintance; she has all the resources for Musetta. The attractive young artist, who has much to recommend her vocally and otherwise, was heard to best advantage at the close of the third act.

Eva Likova, with the allure of a French cocotte and the voice and the histrionics to give éclat to the "Waltz Song," won a distinct personal success for the tonal vitality and expression she brought to it. Kenneth Smith found in the role of Colline (the best in which he has appeared here) a vehicle in which he exhibited well his vocal and operatic talent. Henri Noel was a handsome Schaunard. His convincing portrayal of the role was a standout. Carlo Badioli, entrusted with the two roles of Benoit and Alcindoro, performed both admirably.

The infrequent presentations of French opera by America's major companies seem doomed to misfortune. Gone are the days when such stars as Garden, Muratore, Renaud, Journet performed French repertory here superior to that in any opera house in the world. The fatal jinx struck again when Lyric presented Thomas' "Mignon," not heard here in two decades. The singers reverted to Italian after the first scene to accommodate the young Italian tenor Alvinio Misciano, who was flown in from Europe to replace the popular Simoneau in the role of Wilhelm Meister. So all of the cast sang alternately in good French and excellent Italian, whenever Misciano appeared, spoiling for us what otherwise might have been a stellar production. The personable, young Misciano, who possesses a lyric tenor of fine texture that should bring him enviable success in light opera, handled his role admirably.

Giulietta Simionato sang gloriously in both languages, and her Mignon had some exquisite and brilliant moments, and others less felicitous. Anna Moffo found in Philine a good vehicle to disclose her lovely voice and capricious spirit. A few seasons on her native soil may bring her to stardom, but as yet she is a starlet of the soubrette type, with beauty and a sense of the theatre. William Wilderman's Lothario proved to be an outstanding creation in every respect; his French diction was a delight. Rosalind Nadell did well by the noble youth, Frederic, wearing the travesty with chic and singing with persuasion. The Laertes of Marian Caruso was capital, and Andrew Foldi as Jarno added much to the aliveness of the opening scene.

Ruth Page's choreography was well executed. Conductor Gavazzeni led the performance with zest and meticulous care for nuance. Luxurious sets and well conceived *mise ne scène* compensated in part for the Franco-Italian performance.

Puccini's "Manon Lescaut" is not one of the composer's masterpieces, yet when Renata Tebaldi sings the title role, throngs fill the opera house. The diva shone in her own brilliant light, pouring out beautiful song from her first utterance to her poignant singing of the death scene, when she reached new heights of vocal splendor and exciting action.

Inspired by such a Manon, Jussi Bjoerling was roused to one of his seldom ardent performances, and his glorious tenor made it one of his most notable portrayals. Carlo Badioli made of Geronte, not an old "gaga," but one who could avenge his honor with any Des Grieux. Leslie Chabay was outstanding in the obscure role of Edmondo. Lesser parts were well taken by the versatile Andrew Foldi, Andrea Velis, Rosalind Nadell, and Lloyd Harris. The Ruth Page ballet contributed to the scene in Act II, and Tullio Serafin's conducting assured the splendid results both on stage and in the orchestra pit.

"Cavalleria Rusticana" and "I Pagliacci" occupied the stage of the Lyric Oct. 23 and 26. In her first appearance here as Santuzza, mezzo Giulietta Simionato chose to sing a role rightfully in the domain of a dramatic soprano, and if she had to push the tones when reaching high altitude, she nevertheless came out in her dramatic performance with flying colors. Otherwise, the presentation was below the high standard thus far achieved this season by Lyric forces. Making his debut here as Turiddu, Brian Sullivan disclosed an agreeable voice and good sense of the theatre and Cornell MacNeil was well cast as Alfio, but the performance as a whole lacked the atmosphere of Mascagni's only masterpiece. Rosalind Nadell as Lola and Patricia Fraher as Mama Lucia were not always heard above the loud orchestra conducted by Leo Kopp.

The performance of "Pagliacci" was a horse of a different color, if not a winning one. We cannot count the Canio of Del Monaco among the memorable ones histrionically, nor among the brilliant young tenor's best roles. Tito Gobbi's excellent characterization of Toni could not alone sustain the interest of the performance throughout. Eva Likova in the role of Nedda showed herself as good a dancer as she is a singer, and MacNeil as Silvio made another good appearance. Bruno Bartoletti conducted with his usual flare and musical insight.

■ The Chicago Symphony orchestra's second mid-week program of the season presented Beethoven's "Leonore" Overture No. 2, Bartók's Violin Concerto, and Mozart's mighty "Jupiter." Reiner and his men gave a vital performance of the Beethoven, followed by Menuhin's wonderfully communicative performance of the Bartók, played with remarkable control, yet with a freedom that allowed no intrusion. The performance was a triumph, with soloist, conductor, and orchestra completely en rapport. Only such a superb reading as was given the Mozart C major could have followed without being anticlimactic.

The next week's program of the Thursday-Friday series evidently was conceived to display the orchestra as the virtuoso instrument it is. The Schumann C major Symphony, No. 2,

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

MAE G. HOENIG
Manager of National Artist & Lecture Service
Suite 115, 233 So. Beverly Drive CRestview 5-7773
Beverly Hills, California CRestview 6-8019

ROBERTA NATHAN
TEACHER OF VOICE
Opera • Musicals • Radio • Motion Pictures
8948 Sunset Strip, Hollywood 46, Cal. BR. 2-1736

DEBORAH GREENE
CONCERT PIANIST
Will accept limited number of advanced students
5233 Lemona Ave., Van Nuys, Cal. STate 4-8568

NATHAN **STEWART** Voice Teacher of GEORGE LONDON JOHN LOMBARDI WILTON CLARY
Studio: 568 No. Larchmont Blvd., Los Angeles 4, Cal. Tel.: HO. 7-5298

JAN **POPPER** Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

shone brilliantly. After intermission, Carl Eppert's "Speed," a movement from his "Symphony of the City," had a first hearing at these concerts—the composer's third work to be played by the Chicago Symphony. The attractive and imaginative tone poem was given the spirited performance it deserved, to the pleasure of the listeners and surely to the satisfaction of the composer, present for the occasion. The concert ended on a high note of excitement with Reiner's inimitable version of Strauss' "Till Eupenspiegel's Merry Pranks."

■ Dr. Rudolph Reuter will be the first speaker at the series of events preceding each of the symphony concerts in South Bend, Ind., under Edwin Hames' direction. In the past, Dr. Reuter has been soloist with the orchestra.

■ At Mandel Hall on Oct. 25, Leonard Shure, making one of his infrequent Chicago appearances, presented a program of two major Beethoven works, the Sonata in A-flat major, Op. 110, and Thirty-three Variations on a Waltz by Diabelli, Op. 120. Listening to Mr. Shure, one regrets that opportunity to hear him occurs so seldom. His reading of the A-flat major Sonata was marked by warm musicality, grace, and purity of phrase, and cumulative dramatic power. The enthusiastic applause of his hearers following the Diabelli Variations paid tribute to the imagination, finesse, and colorful dynamics that he brought to the interpretation of a work that is too often merely a test of audience endurance.

The Concert Hour, sponsored weekly by The Chicago Public Library (through a grant from the Music Performance Trust Fund), presented the French cellist Denise Morand and Zina Aleskow, pianist, in an all-French program recently. The artists, soloists in their own rights, combined their talents in sensitive, musicianly performances to communicate the music. Miss Morand has a beautiful, rich, singing tone, and the warmth and musical sensitivity to move her audience. She had in Mme. Aleskow an equally sensitive musician and a deft pianist especially gifted as an ensemble player.

DOSHA DOWDY AND RENÉ DEVRIES

BOSTON

■ Although Richard Burgin's dual post as associate conductor and concertmaster of the Boston Symphony Orchestra gives him relatively few conducting assignments, this very infrequency has certain advantages. Usually free of bread and butter fare, he can concentrate on putting together unusual programs. In addition he is called upon to supply the gap left by Charles Munch's lack of sympathy for certain schools of composition. A sensitive musician and a skilled, careful conductor, Burgin's concerts always leave a sense of satisfaction, as much for his way with the baton as for the

Mezzo-soprano ESTHER LA BERGE, *who sang the first performance with orchestra of four Ganz songs at the Peninsula Festival. Other appearances during the current season include those in Washington, D. C., St. Louis, New York City, Grand Haven, Mich., Mt. Carrol, Ill., and as soloist with the Chicago Chamber Orchestra, Ganz conducting, in Fullerton Hall, Jan. 15.*

programs' content. If he does not scale the heights of expressiveness nor plumb very deep for inner emotional content, his readings are clean, clear, and free of any exaggeration.

Thus it was for his first appearance of the season in the third pair of programs, Oct. 25-26 that he conducted "Three Pieces for Orchestra" by Liadov, the Mozart Sinfonia Concertante for Violin and Viola in E-flat (K. 364), and the first performance in Boston of Hindemith's symphony, "Die Harmonie der Welt."

The Liadov scarcely forms an organic whole since it is made up of little works from three different opus numbers—Kikimora (Op. 63), The Enchanted Lake (Op. 62), and Baba-Yaga (Op. 56). But they are charming little things and make for pleasant listening. In the Mozart the conductor gave rein to another of his self-imposed functions, that of reviving unjustly neglected works. Not since 1920 has the Sinfonia Concertante been played at BSO concerts, and thirty-seven years is too long to wait for such a fine work. Compositions for two string soloists are all too rare as it is. Ruth Posselt, violinist, and Joseph de Pasquale, the orchestra's principal violist, projected the work splendidly with an excellent assist from conductor and players. And now, presumably, we may bequeath the hearing of the work to our children, born and unborn. (At this time I am trying to remember when last I heard the Bach Double Concerto played in Boston, but not having the records

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg. EU. 6-7658

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School 410 S. Michigan Ave., Chicago

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory a Specialty
Mgr.: Howard R. Will
332 S. Michigan Blvd. Chicago, Ill.

Olive Wall HARDEN
PIANIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU. 7-1510

HARVEY
RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College, 430 S. Mich. Ave.

HENRI NOEL
Baritone
Lyric Opera of Chicago
1822 N. Lincoln Ave., Chicago, Ill. MO. 4-0559

SAROYA-ONOFREI
VOICE — REPERTOIRE
Studio: 624-25 Fine Arts Bldg.
410 S. Michigan Ave., Chicago, Ill. WA. 2-7497

PAULIST CHOIR
of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

RUDOLPH **GANZ**
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
1139 N. Ridgewood Dr.
Wichita 14, Kansas
Mrs. Van E. Fiser, Natl. Ex. Sec.-Treas.
National President: Mrs. P. Raymond Wilson, 2800 39th Ave., W., Seattle 99, Washington

handy cannot recall a single performance in my pleasant tenureship of R9 on the floor, although this may be my memory at fault.)

After hearing the Hindemith it is difficult to understand why we had to wait almost six years for this remarkable work. And will we have to wait twenty years to hear the opera from which the composer fashioned these symphonic excerpts? Were it not for Sarah Caldwell and her enterprising opera group at Boston University we would be forced to acknowledge with shame that "Mathis der Maler" has never been heard in its original form as an opera in this country. What a strange way to treat one of the finest of our 20th-century composers, but then our concert and opera halls are scarcely more than museums in any case, thanks to audiences and musicians who scurry back to the past like scared rabbits unable to face the present, let alone the future.

Judging from the excerpts, "Die Harmonie der Welt" is a great and noble work fully worthy to be placed beside "Mathis" and perhaps superior in several respects to the earlier work. And now, take notice, Miss Caldwell! We are waiting! JULES WOLFFERS

NEW JERSEY

■ The 38th season of the New Jersey Symphony Orchestra opened with concerts at Orange High School on Nov. 11 and Montclair State Teachers College Nov. 12. Eric Friedman, brilliant young violinist from West Orange, was soloist in Tchaikovsky's Violin Concerto in D major at these opening concerts. Samuel Antek, conductor of the series has scheduled concerts also for Feb. 10 and 11, with pianist Gary Graffman, and Apr. 21 and 22, with baritone Mack Harrell.

SEATTLE

■ When Seattle voters took advantage of their second chance and passed a $7,500,000 bond issue to provide a civic center and elaborate concert-convention hall, the problem of inadequate housing for the Seattle Symphony and other concert groups was, in prospect, removed. Construction will begin this summer, and facilities will probably be ready for use by 1960. Meanwhile motion-picture schedules are adjusted in a downtown theatre for the symphony and other large attractions; smaller groups continue to make music in quantity (and quality) in whatever other auditoriums they can find throughout Seattle.

■ Widely heralded here has been the formation of the Little Orchestra Society of the Seattle Symphony, with Milton Katims, Symphony conductor, as mentor, conductor, and sometimes violist-participant. Seldom-heard works for smaller ensemble, with personnel ranging from three to thirty as selections require, will be heard at four concerts, beginning in January, and featuring well-known soloists. The series will open with Andres Segovia in the world premiere of a new concerto for guitar and orchestra.

■ Several excellent chamber groups are playing complimentary concerts at the Seattle Art Museum, in branch buildings of the Seattle Public Library, and at the University of Washington. Emphasis is on careful balance of the classical and contemporary, with an attempt to include works by noteworthy local composers. Gratified critics are amazed that such high standards of musicianship and programming are maintained, especially with a minimum of duplication of personnel. All are professionals, as is required by provisions of the Music Performance Trust Funds, sponsoring and cosponsoring the concerts.

■ Seattle's nationally famous Family Neighborhood Concerts by Milton Katims and the Seattle Symphony Orchestra have an unprecedented schedule of fifteen suburban concerts during the 1957-58 season. Katims has been especially successful this season with Britten's "Young People's Guide to the Orchestra" which he narrates and conducts simultaneously, with awe-inspiring timing. Family Concerts, now in their sixth year, are generally acknowledged a major factor in the rapid increase in the number of citizens supporting music programs at every level of city life.

JO ANN DAVIS PATTERSON

OKLAHOMA CITY

■ The twenty-first season of the Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor, opened Oct. 22 in the Municipal Auditorium with the traditionally all-orchestral program. The second concert on Nov. 17 will celebrate the close of Oklahoma's Semicentennial year with a commissioned work by Oklahoman Dr. Jack Frederick Kilpatrick, with text by Oklahoman Mrs. Alberta Wilson Constant.

BIRMINGHAM

■ Recent winner of the annual auditions for a prize of $200 offered by the *Birmingham News* and the Symphony Orchestra for young talent to be presented by the orchestra was William Henderson, pianist, of Selma, Ala., a student of the University of Alabama and piano pupil of Roy McAllister, of the piano department of the University. He won over a number of brilliant young contestants, and will be presented by the orchestra in its Christmas concert, playing the Grieg Concerto.

The orchestra presented Hugh Thompson, Metropolitan baritone, as its first guest artist. He sang arias from "Boris Godounoff," "The Barber of Seville," and closed with the Credo from "Otello." Arthur Bennett Lipkin, on the podium, offered the Schumann Symphony in D minor, and closed the program with Liszt's tone poem, "Les Préludes."

The Birmingham Music Club presented the NBC Opera Co. in "La Traviata," sung in English, before an enthusiastic capacity audience, with an excellent cast, fine scenery, and costuming. Kirk Oreste, the Maltese tenor, was applauded in the Alfredo role, Walter Cassel was the elder Germont, and Dolores Wilson sang Violetta. ALICE GRAHAM

LOUISVILLE

■ The elements of nature, heavy downpours outdoors and an oppressive dampness indoors, seemed to join to obstruct the opening concert of the Louisville Orchestra's 1957-58 season on Oct. 23 at Columbia Auditorium. But all this was forgotten when, after a performance of Berlioz' Overture to "Benvenuto Cellini," Madame Guiomar Novaes presented Robert Schumann's Piano Concerto in A minor. Translucent, glowing, and radiating genuine romantic warmth, yet without sentimentality, her interpretation was a truly memorable event.

In the series of new works commissioned by the Louisville Orchestra, Robert Whitney conducted the first public performance of "Discourse for Orchestra" by Sir Arthur Bliss, a suite in six parts, generally on the conservative side, catching the ear easily and immediately. Each part depicts a different, musically well-defined mood; here and there one can sense a dry unobtrusive wit, and one could well imagine the twinkling of the composer's eyes. This reviewer does not dare predict whether or not Mr. Whitney has found a gold nugget, yet the new piece seems to be worthy of being heard elsewhere too, and perhaps widely. It was warmly acclaimed by the audience. Richard Strauss' "Rosenkavalier" Suite (a somewhat daring undertaking) concluded the evening.

HANS F. KUPPENHEIM

LIMA, OHIO

■ At its second concert of the current season on Nov. 24, the Lima Symphony Orchestra will salute the city of Lima, Peru, and its symphony orchestra. The orchestra, with Musical Director William C. Byrd conducting, will perform an orchestral suite by the Peruvian composer Vincent Stea. Another feature will be a performance of Bruch's Violin Concerto No. 1 by the young Hungarian violinist Gabriel Banat. The salute is being made in cooperation with the United States Information Agency, which will record the entire concert for broadcast to South America on its Voice of America programs.

CLEVELAND

■ The second commissioned work to celebrate this 40th season of the Cleveland Orchestra, Paul Creston's Toccata, received its world premiere at the second pair of symphony concerts. Its ingenious devices for displaying the different orchestral choirs in its some 60 variations made for interesting and entertaining fare, greatly

relished by the audience. The composer was recalled many times to acknowledge friendly applause. Perhaps two symphonies flanking this new work were an overdose, but when Haydn's No. 99 and Schubert's Seventh are given such loving and glowing treatment by conductor and orchestra it becomes an experience to be cherished. At the third pair of concerts the Bach Cantata No. 56 for solo voice with assisting chorus was ably and sensitively conducted by Associate Conductor Robert Shaw. Mack Harrell, substituting for the ailing Fischer-Dieskau, gave a dignified and strangely moving rendition of the solo part. For the closing number George Szell again took over and aroused enthusiasm for his magnificent reading of Brahms' glorious Second Symphony.

A somewhat unusual experience was the presentation of two contemporary violin concerti by two former assistant concertmasters of the orchestra. Berl Senofsky, winner of the Queen Elizabeth Competition, gave a stunning performance of the Prokofieff D major Violin Concerto; he has gained assurance and poise during his world travels. Jacob Krachmalnik, who assumed the post of concertmaster of the Philadelphia Orchestra after leaving his Cleveland post, performed the new Miklos Rozsa Violin Concerto magnificently. Both artists were feted enthusiastically by their former colleagues and a large audience on this unusual occasion. The new Rozsa work shone in glittering facets and abounded in diverse and fetching rhythms, a pleasant concoction fusing the classic with the modern.

■ The West Shore Concert series opened its course with the French ballet star Janine Charrat and her excellent company, who showed true French charm and esprit. At Severance Chamber Music Hall the Solisti di Zagreb gave a concert of exquisite chamber music consisting of some unfamiliar works by Telemann, Corelli, Rossini, Albinoni, and the Yugoslav Milko Keleman, in addition to Mozart's Divertimento in F. ROSE WIDDER

CINCINNATI

■ Cincinnati Summer Opera favorite, tenor Eugene Conley, opened the season for the Cincinnati Matinee Musicale Club on Oct. 24 with a recital that was a joy for opera lovers. Mr. Conley's free emission in the upper register has always been a pleasure to hear. This fine artist, however, presented another example of the opera singer who seems ill at ease in the more subtle and expressive field of the lied. Two personalities appeared at war with each other, in which the one devoted to song literature was at a disadvantage. Walter Hatcheck was the accompanist.

■ The Artist Series of the College-Conservatory of Music also got off to a running start with a concert by the Boston Symphony Orchestra on Oct. 21. One cannot help marveling at the exceptional tonal balance and the ease with which Conductor Charles Munch attains summits of intensity and volume without any apparent straining. The Mozart G minor Symphony was given a craftsmanlike reading, and Stravinsky's "Jeu de Cartes" flashed with wit and virtuosity. Yet the surging, sweeping performance of the César Franck Symphony in D minor, which brought the concert to a triumphant close, is one of the most notable this reporter has ever heard, and these memories go back almost forty years to an outstanding presentation by Eugene Ysaye. The audience response was overwhelming.

YURY BOUKOFF, *Bulgarian pianist arriving in Cincinnati for his U.S. debut performance with the Cincinnati Symphony Orchestra, being interviewed by local reporter* KORNEL HUVOS, *Hungarian refugee on staff of Cincinnati* Times-Star *on the left. Right is* MR. EUGENE WULSIN, *executive of the Baldwin Piano Company (Cincinnati).*

■ The "Roman Carnival" Overture of Berlioz opened the Cincinnati Symphony's second concert pair (Oct. 18, 19) with animation and good tone quality. Von Einem's "Capriccio" received its first local hearing on this occasion. Apparently an extension of the Strauss idiom, it proved interesting if not entirely new, and was well handled by the orchestra. Soloist Yury Boukoff is a young Bulgarian pianist of sure, strong technique and a high degree of sensitivity and lyricism. He is the first of three renowned European artists who will make their U.S. debuts in Cincinnati this year. The contest between the orchestra and soloist in the Prokofieff Piano Concerto No. 3, in C major turned out to be an unequal one, since Thor Johnson's men too often drowned out the solo instrument. But in the glimpses that we got of the piano's part, Mr. Boukoff emerged as a first-rate performer, without, however, the biting, brilliant tone that is necessary to highlight Prokofieff's sarcasms. This is strange, too, for he is rated overseas as a cyclonic Prokofieff specialist.

The Haydn Symphony in G major, No. 88, a Johnson favorite, was played with exquisite taste and classical objectivity, as the introduction to the novelty of the Cincinnati Orchestra's third program (Oct. 25, 26). "Tabuh-Tabuhan," a toccata for orchestra by Colin McPhee, is an adroit blend of traditional Indonesian percussive music with Western instrumental techniques. Its strangely paced rhythms and exotic melodies evoked an atmosphere of almost hypnotic fascination in a performance that was a tour de force.

In the season's second American debut in two weeks Johanna Martzy, another visitor from behind the Iron Curtain, proved to be a violinist of the highest stature and impeccable artistry. Her tone is strong and beautiful, filled with a sensuous virility; her manner is confident in its mastery. Miss Martzy strode imperiously through the hazards of the Brahms concerto, striking fire from its glinting facets and tears from the adagio. After one hearing, this listener predicts for her superb violinism a career of first magnitude.

■ There is probably no more dynamic nor accomplished dance troop than the Royal Ballet, which gave three evenings of unalloyed delight (Oct. 27, 28, 29) under the aegis of the Cincinnati Symphony Orchestra. For exceptional excellence, the corps de ballet offers a standard difficult to approach, and the principals (particularly Margot Fonteyn and Svetlana Beriosova) shine with a peerless brilliance. If there is a weakness, it is among the men. Two full-length presentations of Tchaikovsky's "Sleeping Beauty," plus "Petrouchka" (Stravinsky), "Solitaire" (Arnold), and "Birthday Offering" (Glazounonoff) were performed. Robert Irving and Arthur Lief were the conductors.

LOUIS JOHN JOHNEN

Beverly Hills Series

For the 1957-58 season the Beverly Hills Music Association offers its subscribers a distinguished series, with three exclusive recitals in the Los Angeles area: Robert Casadesus, pianist, Zino Francescatti, violinist, and Lois Marshall, soprano. The Los Angeles Philharmonic Orchestra, with Karl Boehm conducting, will complete the series, of which all events will be given in the Beverly Hills High School Auditorium.

SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ New appointments to the faculty of the Manhattan School of Music, N. Y., have been made public by John Brownlee, director. Alexander Schneider, noted violinist, heads the master class in string ensemble. Paul Price, percussion star of Urnania Records, heads the new department of percussion ensemble. James Chambers, solo French horn of the N. Y. Philharmonic, is heading the department in orchestral repertory for wind players, and Dorothea Spaeth is teaching a new course known as the Anatomy of Movement. Other new members of the faculty include Frances Blaisdell, flute, Richard Moore, French horn, Dr. Charles Walten, theory, Martha Weaver, piano.

■ The Texas Women's University, Denton, Tex., has announced the appointment of Mr. Desire Ligeti, well-known bass-baritone, to the faculty. Mr. Ligeti, in addition to teaching voice, will direct the University's Opera Workshop. Other additions to the faculty are Catherine Amt Murphy who will teach voice and chorus, and Miss Geneva Scheihing who will direct the Music Therapy program.

■ Max Rostal, well-known violinist, has accepted a professorship for the master class at the State Academy of Music in Cologne, Germany. He will visit Cologne fortnightly and retain his position as professor of violin at the Guildhall School of Music in London.

■ Gregor Piatigorsky, world-famous cellist, is now serving as an official adviser to the cello department of Boston University's school of fine and applied arts. During periodic visits to the University to be initiated shortly, he will examine the work of cello students and hold seminars for advanced performers.

Profesional Music Students' Association Seeks Information

An new organization, The Professional Music Students' Association is now carrying on a research study into how advanced music students live, practice, and study away from home. Information is sought from all students beyond high school level. The Association's objective is to establish in New York City a home environment for out-of-town students where musical talent may grow to fullness. For further information contact Bernard Kirshbaum, founder and president, 78-18 165th St., Flushing 66, N. Y.

AWARDS

■ The Baltimore Alumnae chapter of Mu Phi Epsilon has presented a scholarship award of $250 to Averil Briggs, a member of Phi Gamma chapter at the Peabody Conservatory of Music. Proceeds for this scholarship were derived from recitals presented by the Scottish-born baritone, Fraser Gange, a member of the Peabody faculty for many years. The Spokane Alumnae chapter presented a $75 scholarship award to Wilma Raymond Sprague, a junior at Washington State College. The Pittsburgh Alumnae chapter is presenting a scholarship award of $75 to a member of Mu Phi Epsilon selected from chapters at Duquesne U., Westminster College, and the University of West Virginia. This scholarship, known as the Jessie Yuille Yon Scholarship, is in honor of Jessie Yon, a member of Alpha Chapter and charter member of Mu Phi Epsilon.

■ The Musicians Club of New York, Norman Dello Joio, president, has announced three winners of the third annual artists auditions. Jules Eskin, New York cellist, and Gilda Muhlbauer, Forest Hills violinist, were first place winners, dividing the $1,000 prize between them. A second prize of $400 went to violinist Stanley Hoffman of Fort Lee, N. J.

■ Howard Aibel, 21-year-old pianist and student of Madame Rosina Lhevinne at the Juilliard School, was the winner of the 1957 International Biennial Piano Recording Festival. More recently he has won the Juilliard Concerto Auditions and as a result performed the Beethoven Concerto No. 5 with the Juilliard Orchestra Nov. 8.

Joseph Fuchs to Present 30 Concerts in 3 Years

Three members of the music faculty of the Boston University school of fine and applied arts will present a three-year television series over WGBH-TV (Boston) under a recent Ford Foundation grant. The show, called "Sonata," began Nov. 7. It features Joseph Fuchs, violin, Artur Balsam, piano, and Jules Wolffers, musician and critic, who will do the commentaries. "Sonata" will present ten one-hour lecture recitals yearly and will include all outstanding examples of violin-piano literature. This is believed to be the first time that a series of this nature, length, and scope will be televised. In commenting on the Ford Foundation grant, President Case of BU stated that the University felt privileged to be the means by which a high quality series will be made available to this and other countries.

CONTESTS

■ The Choir of the Presbyterian Church, Lexington, Va., is sponsoring a sacred solo contest and offering prizes of $300 and $200 for the two winning solos. The winning compositions will be published by the H. W. Gray Company, Inc. The works, to be no longer than five minutes, should be

Metropolitan Opera soprano VIRGINIA MACWATTERS *(at piano), who this season added teaching to her opera and recital schedule, gives her first voice lesson of the day at Indiana University at* 7:30 A.M. LEA PRYER, *senior at Indiana U., is the early riser. The popular singer will continue her opera and concert appearances.*

submitted no later than March 1, 1958. For further information write to Mary Monroe Penick, director of Music, Presbyterian Church, Lexington, Va.

■ Concern over the lack of opportunity for young conductors has led the Royal Liverpool Philharmonic Society to sponsor the first International Conductors Competition. Open to conductors under 40 who hold an appointment in charge of an orchestra or to members of professional orchestras who wish to take up conducting as a career, the competition will be held in Liverpool May 12-23, 1958. Prizes include appointment as musical assistant to the Royal Liverpool Philharmonic as well as cash prizes. William Steinberg is director of the competition. For complete information address The General Manager, Royal Liverpool Philharmonic Society, Hope Street, Liverpool 1, England.

■ The next competition of The Queen Elizabeth of Belgium International Music Competition will be held in Brussels, in May 1959 for violin and in May 1960 for piano. For details address Direction générale du Concours musical international Reine Elizabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Bruxelles, Belgium.

■ Metropolitan Opera Auditions for the Central Region are scheduled for Jan. 28, 29, 30, 1958. The auditions will again be held in the Civic Opera House, Chicago.

■ The Third Annual Young Artist Competition, sponsored by the Fort Collins Symphony Society is open to high school juniors and seniors only, in the following fields: violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, trumpet, and piano. For full particulars write to Fort Collins Symphonic Society, Mrs. K. E. Carson, Sec., 1515 S. Shields, Fort Collins, Colorado.

■ The Chicago Singing Teachers Guild announces its 20th annual Prize Song Competition for a $200 award offered by the W. W. Kimball Company of Chicago. For information write John Toms, School of Music, Northwestern U., Evanston, Ill.

COLLEGE PRODUCTIONS

■ Dean Raymond Kendall has announced that "School for Fathers" ("I Quattro Rusteghi") by Ermanno Wolf-Ferrari will be given its West Coast premiere Dec. 14 and 15 at the University of Southern California as the fall opera production of the School of Music.

■ The world premiere of a new full-length opera, "The Sweet Bye and Bye," with music by Jack Beeson and libretto by Kenward Elmslie, will be presented by the Juilliard Opera Theater Nov. 22 and 23. The production will be conducted by Frederic Waldman and directed by Frederic Cohen.

■ The Music Department of Immaculate Heart College, Los Angeles, Calif., has scheduled the West Coast premiere of Charles Haubiel's opera "Sunday Costs Five Pesos" for early January 1958. Paired with the Haubiel work will be "Cavalleria Rusticana." Mildred Strombs Warenskjold will present the operas in connection with her Opera Career Workshop at the college.

■ The New York College of Music will present the U.S. premiere of Benjamin Britten's opera, "The Turn of the Screw," in connection with its 80th anniversary year. The work will be given two performances, Mar. 19 and 20, 1958. The production will be under the musical direction of Siegfried Landau, and stage production under Albert Felmar.

■ Thirteen composers from the far western part of the U. S. will have their musical works performed on the tenth anniversary program of the Institute of Contemporary American Music in Hartford, Conn., Nov. 24 and 25. The festival will be sponsored by Hartt College of Music of the University of Hartford. The composers include Ernest Bloch of Oregon, Ramiro Cortes of Texas, Leroy Robertson of Utah, George Frederick McKay and John Verrall of Washington, and Ingolf Dahl, Andrew Imbrie, Leon Kirchner, Ellis Kohs, William O. Smith, Halsey Stevens, Gerald Strang, and Adolf Weiss, all of California.

■ Boris Goldovsky, noted opera director, will be on the Northwestern University campus Nov. 5-10 and Nov. 20-27 to consult with students performing in a production of "The Marriage of Figaro" on Nov. 26. The opera is one of three to be presented in the 1957-58 opera workshop season.

■ Pianist Heinz Hammerman presented the first in a series of artist recitals by members of the piano faculty of the New York College of Music on Oct. 30. On Nov. 13 Thomas Darson gave the second recital in the series. The next recital is scheduled for Jan. 29, when Fredric Kurzweil will appear.

■ Dr. Wilbur H. Rowand, head of the Department of Music of the University of Alabama, has announced a Fall Festival extending through November and into December. The opening concert features the University String Quartet and Emil Raab, new first violinist, recently added to the music faculty. Climaxing the Festival will be a gala presentation of the first act of Verdi's "Aida" and the third act of Wagner's "Die Meistersinger" under the direction of Roland Johnson.

■ Rutgers University Opera Workshop presented Menotti's "The Telephone" Oct. 28. The musical director was Judd Woldin and the producer Melvin Strauss.

■ The Manhattan Orchestra of the Manhattan School of Music presented an energetically impressive program at Hubbard Auditorium Oct. 22. That this is a school orchestra of above average caliber was apparent from the start, and in a program of romantic persuasion, under the expert direction of Jonel Perlea, it reached near professional standards. Beethoven's Overture to "Fidelio," Dvorak's Symphony No. 4, Ghedini's ebullient "Marinaresca Baccanale" and Wagner's pungent Prelude and Love Death from "Tristan and Isolde" were greeted with ardent enthusiasm both on stage and off. It was a joy to see young players achieve such personal communication through first-rate music making, and for this especially we must congratulate Maestro Perlea.

D. A.

■ Six students of the Academy of Vocal Arts (Philadelphia) participated in the first season of the Santa Fe Opera, and another sang with the Arundel Opera Theatre in Maine. The 1957-58 series of student recitals are listed for Oct. 25, Nov. 22, Jan. 24, Feb. 28, Mar. 28, and April 25.

STUDIO NOTES

■ Claudio Frigerio, noted baritone formerly of the Metropolitan Opera, was recently heard as Marcello with the Long Island Opera Company at the Academy of Music in Brooklyn. The artist has opened his season's teaching activities and will impart his

HONOLULU **HAWAII**
Creative Thinking
Self Expression
Inventiveness
thru - SPEECH - MUSIC - WRITING - ART
GEORGE FORGE STUDIO
1319 Kalakaua Phone: 998291

BOSTON UNIVERSITY
COLLEGE of MUSIC
Jules Wolffers, *Chairman*
Preparatory, Undergraduate and Graduate study in all areas of Music and Music Education
B. Mus., M.M., and D. Mus. A. Degrees
Recent additions to faculty include:
Gregor Piatigorsky, Consultant in Cello
Samuel Mayes, Cello
Samuel Margolis, Voice
Maria Hoover Elsberg, Voice
Frank Kneisel, Violin
Max Kaplan, Professor of Music and Consultant, Fine Arts Center
School of Fine & Applied Arts
Robert A. Choate, Dean
25 Blagden Street, Boston 16, Mass.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, Fine Arts Building, Chicago

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir. *"A College of Music, Drama and Dance"* 26 FENWAY, BOSTON, MASS.
Courses leading to the degree Bachelor of Music and Master of Music with major in Applied Music, Composition, and Music Education. Drama and Dance courses leading to the degree Bachelor of Fine Arts.
Faculty of 50 including members of Boston Symphony Orchestra
Summer Term June 25 - Aug. 4 — **Dormitories for Women, Catalog on request.** — Fall Term Sept. 18
Member of National Association of Schools of Music

CHICAGO CONSERVATORY

64 E. Van Buren St. Member NATIONAL ASS'N. SCHOOLS OF MUSIC HA. 7-0500

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

De Paul UNIVERSITY SCHOOL of MUSIC

Distinguished faculty including nationally celebrated artists and teachers.
Undergraduate degrees: Piano, Piano Pedagogy, Organ, Voice, Voice Pedagogy, Strings, Winds, Percussion, Composition, Church Music, Music Education.
Graduate degrees: Applied Music, Composition, and Music Education.
Special non-degree programs for amateurs as well as professionals. Department for children and preparatory students.
For information call, write, or visit
The Office of Admissions, DePaul University
64 E. Lake St., Chicago 1, Ill., Financial 6-4000

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM, N. E. Ass'n. Colleges and Secondary Schools.
Moshe Paranov, Director • Hartford 5, Conn.

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
3901 Sunset Boulevard, Los Angeles 46, Cal. OLeander 5-6801

MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE, *Director*
Bachelor and Master of Music Degrees, Diploma and Post-Graduate Diploma, Preparatory Department. Member, National Association of Schools of Music.
For information, write to: **Registrar, 238 East 105th Street, New York 29, N. Y.**

THE MANNES COLLEGE OF MUSIC

offers courses leading to
Bachelor of Science Degree - Diploma - Post-Graduate Diploma • All Instruments - Voice - Opera - Orchestra • Academic Department - Extension and Preparatory Department.
Write for Catalog — Registrar — 157 E. 74th St., N. Y. 21, N. Y.

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director — Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . . . Full or Part Time . . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET — NEW YORK 28, N. Y.

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools. Dormitories. REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Director—**Degrees: Bachelor of Music, Bachelor of Music Education**
South Campus, Berea, Ohio (Suburb of Cleveland)

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CARNEGIE

College of Fine Arts
MUSIC • Distinguished Faculty
Degrees: Music Education, Voice, Composition, Instrumental
Catalog:
Carnegie Institute of Technology
Schenley Park • Pittsburgh 13, Pa.

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

NORTH PARK College — DEPT. OF MUSIC

DONALD F. OHLSEN, *Director*
Foster at Kedzie, Chicago 25
Member NASM
For Free Catalog Write, Dept. MC

PHILADELPHIA CONSERVATORY

Of Music — 81st Year
Maria Ezerman Drake, Director
Degree Courses
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
216 S. 20th St. — LOcust 7-1877

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP
LUIGI ROSSINI — *Director*
50 Central Park W., New York 23 — TR. 7-9385

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street
New York 19, N. Y.

.....195

Kindly send the *Musical Courier* to the following address for one year.

Name .....

Address .....

Town .....

State .....

SUBSCRIPTION RATES:
U. S., $3.50; Canada, $4.50; Foreign Countries, $5.00

THEODORE *and* DONNA HARRISON *of the American Conservatory faculty, long established among the outstanding voice teachers of the country, have reopened their Chicago studios in the Fine Arts Building to a very large class of gifted pupils, many of whom are professional singers in the fields of concert, oratorio, radio and TV. Pupils from the Harrison studios currently engaged are Lawrence Lane, tenor, who recently made his European debut in Florence, Italy, now on radio; Dorothy Zorn, fulfilling oratorio and radio engagements; Lois Carlson, soloist in "Singing Fashionettes"; Tom Daniels, on TV; Howard Marsh, whose various engagements this year included those with the Serenaders Quartet for Community Concerts; Rachel Major, in lead performances of Menotti operas; Myleen Merril, member of the New York City Center Opera, whose oratorio engagements this year included the Linsborg Festival; and Margaret Johnson, contralto, who presented a successful recital in Fullerton Hall this year. Among actors who coach with the Harrisons when in Chicago theatre "runs" are Kent Smith and Patrick O'Neal.*

fine knowledge of vocal technique plus fundamentals of stage and opera tradition to a selected group of young students.

■ Maxine Dorelle announces an Evening of Opera and Song Dec. 1 at Carnegie Recital Hall in which the soprano-teacher will present singers Myrtle Gauntlet Philips, Francine Zinberg, heard, respectively, in Town Hall and Carl Fischer Hall in solo recital; Lily Ellen Meek of England; Angelica Cantos of South America; with Helen James, Marjorie Burnam, Jerry La Penna, Josephine Di Piro and Robert Gowan of New York City. The choir of the Spencer Memorial Church, Brooklyn Heights, of which Miss Dorelle is soloist and choir director, will assist on the program. Karlos Moser and Arthur Philips will be at the piano for the opera, oratorio, and popular song numbers.

■ The Rossini Opera Workshop announced that the opening performance of the season, postponed because six out of eight singers were struck down by Asian flu, has been rescheduled for 8:30 p.m. Dec. 8 in the Little Theatre of the West Side YMCA. This "Evening at the Opera" program marks the 20th season of the Rossini Opera School, Luigi and Hulda Rossini, directors.

■ From the Panvini-Rice Studios comes an interesting item on 21-year-old Kathy Miller, on tour with the Wagner Opera Company. Summoned on stage at less than an hour's notice, the young New York soprano successfully sang the Violetta role of "La Traviata" in the Oct. 20 Ottawa, Canada, performance. Unanimous press acclaim greeted Miss Miller's achievement as especially notable since, her teachers inform us, she has had barely three years of vocal training and no stage study before this, her first operatic experience.

■ The Idaho State Journal has a feature story on tenor-teacher Vito Gerardo Giuseppe Petrone (whose *petit nom* is "Jiggs") currently celebrating his 50th anniversary as a singing artist. The Italian-born teacher came to America at age 3 and made a professional debut in his early teens, being a successful concert soloist in his fourteenth year. A graduate of Shenandoah College and Conservatory of Music on a fellowship award, and with the added certificates for piano, pipe-organ, and conducting, Maestro Petrone has combined a vigorous career as dramatic tenor in opera with a substantial professional success as a teacher of singing. During his engagement for Master Classes at Wichita College of Music and Dramatic Art, the tenor met his future wife, Mary, assistant to the head of the piano department. She has since been his accompanist and co-worker in the Petrone Studios. For the past 20 years headquarters have been in Pocatello, Idaho, with tour engagements and special pedagogical assignments around the country. For his 50th-year celebration, Mr. Petrone has arranged a series of opera concerts in which he will sing and present his artist pupils, demonstrating the enduring values of technical skill and musicianship.

Help Fight TB

Buy Christmas Seals

■ Pianist-teacher Herbert Ricker of Oklahoma City has given two successful recitals in recent months, one in San Francisco and one in Oklahoma City.

Copland Work Premiered

Aaron Copland's Piano Fantasy was premiered by William Masselos at the Juilliard Concert Hall Oct. 25 in one of the most intelligently conceived programs of any music season. The Fantasy, dedicated to the memory of William Kapell, had been commissioned by Juilliard to commemorate the school's fiftieth anniversary. The evening was devoted to two excellent performances separated by a brief intermission.

The Fantasy is undoubtedly one of Copland's most significant and deserving endeavors, fulfilling the promise made some 20 years ago in his Piano Sonata and Piano Quartet. As delightful and popular as Copland's folk-derived style may be, his absolute music calls for no Billy the Kidding. It makes free use of twelve tone devices without limiting his harmonic resources. The work is introspective, percussive, beautifully lyrical, and excitingly pianistic, and for a single movement of 30 minutes' duration maintains an almost uncanny momentum. Mr. Copland seems to have found consummate unity in a kind of controlled rhythmic freedom. Time signatures change as often as 18 times on a single page, and in many places directions to the performer suggest rhythmic independence of one hand from the other. Mr. Copland has woven his new work with skill and beauty and has produced a virtuoso piece that is consistently absorbing. D. A.

ALVENA RECKZEH, *who recently became president of the Society of American Musicians, returned in late September from a European tour. Mrs. Reckzeh has reopened her studios to a large class in the new quarters of the Chicago Conservatory, where she has been an outstanding member of the piano faculty for many years.*

Here and There

By MARY CRAIG

MOURA LYMPANY, *noted British-born pianist, has recently completed a concert tour which carried her from London to Prague. She was guest soloist with the London Philharmonic Orchestra in its 25th anniversary program; opened the Glasgow season with the Scottish National Symphony; played the Tchaikovsky B minor Concerto 10 times in 12 days; and will begin her North American tour with a Carnegie Hall (NYC) concert Nov. 20.*

■ Artists from Europe and the Americas go by thousands yearly to the tiny rock island of Capri, says our correspondent, **Armando Aliberti.** And the visitor may get an eyeful of Gina Lollobrigida, Sergei Radamsky (of the Vienna Academy of Music) and many other stage and musical celebrities. During the past season, the divertissements so famous at Porto d'Ischia spread to Casamicciola, where under the patronage of Mayor **Sig. Castagna** a series of concerts and operas was instituted leading to a permanent summer festival. Next year the stage will be in the old monastery Pio Monte and plans are already under way for four concerts of lieder, opera excerpts, Menotti's "The Telephone," Mozart's "The Impresario," the third act of "Boris Godounoff," "La Traviata," and Gluck's "Orfeo." The final evening will offer a program by **Shera Cherkassy,** pianist, and **Miriam Solovieff,** violinist. Check your American Express, Mayfair, or Cook's for these features and travel routes.

■ **Richard Tucker** flew home in time for the Lenski role in the Met's opening night "Eugene Onegin." Despite floods in Bankok, an earthquake in Hong Kong, the Flu Manchu epidemic, and the Japanese anti-bomb demonstrations, the tenor fulfilled all his numerous concert bookings from Singapore to Kuala Lumpur, Taipei, and other exotic spots difficult to spell. Wildly applauding audiences in major cities of the Far East greeted Tucker's magnificent singing and splendid programs. He is currently commuting between NYC and Chicago for the Lyric Opera engagements and his stints in our town.

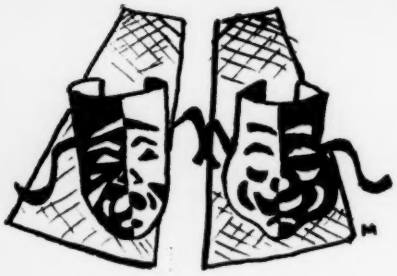
■ Conductor **Igor Markevitch** will be compelled to build an addition to his Swiss castle, a gallery to house his honors and awards. The latest is his appointment as Knight of the French Legion d'Honneur. The Cross was presented in the name of the French Government by Georges Auric during the first concert of the Lamoureux Orchestra season, which Markevitch is leading as permanent conductor. A glittering audience of Parisian socialites and international celebrities assembled to honor the famous musician.

ARTISS DE VOLT *has returned from her summer assignments in Europe during which she was heard in recital and held Master Classes at the Salzburg Mozarteum. The celebrated harpist is currently fulfilling her annual series of recitals in North America. She is re-engaged for continental Europe in 1958, beginning with a guest-orchestral concert in Vienna. Miss De Volt's artist-pupil Maria Wilroider, winner of the Queen Elizabeth Award in Brussels, is playing with outstanding success here and abroad.*

■ **Patricia Brinton,** American soprano, made successful appearances at Salzburg and with the Vienna State and San Carlo (Naples) Operas. **William Ray,** Negro baritone, after his acclaimed recital triumphs was signed by the Opera at Frankfort am Main and Graz.

Lovely EVA LIKOVA *was wed to architect* JAN J. BACA *at the People's Church, Chicago, Sept. 17. The soprano opens her season's activities at the Chicago Lyric Opera, then to N.Y. City Center for "La Traviata." Engagements with the Philadelphia, Hartford, San Antonio, Cosmopolitan, Chattanooga, and NBC Operas will present Miss Likova in lyric leads. Beginning with the Duluth Symphony, she schedules guest appearances with major orchestras plus numerous recitals.*

GENERAL ALFRED M. GRUENTHER, *president of the American National Red Cross, is shown below with some of principal figures attending Red Cross meeting in Woolsey Hall, New Haven, Sept. 17. Left to right,* HERBERT J. PEARCE, JR., *general chairman of the meeting; U.S.* SENATOR PRESCOTT BUSH, *one of the speakers;* OLIVER V. OBER, *outgoing chairman of the New Haven Chapter;* HELEN GRECO, *guest soloist; and* GENERAL GRUENTHER.



BROADWAY MUSICAL THEATER

By BOB HOLTON

WEST SIDE STORY—Winter Garden Theater.

Book, ARTHUR LAURENTS; *Music*, LEONARD BERNSTEIN; *Lyrics*, STEPHEN SONDHEIM; *Direction and Choreography*, JEROME ROBBINS; *Scenery*, OLIVER SMITH; *Costumes*, IRENE SHARAFF; *Lighting*, JEAN ROSENTHAL.

■ If, in musical theatre, you seek more than sugar-coated froth, you'll find a nigh perfect example of musical drama at the Winter Garden. The atmosphere is charged with electricity as the modern dress "Romeo and Juliet" unfolds within Oliver Smith's striking sets of New York City. From the choreographed prologue to the final curtain, the tragedy is told in stirring theatrical terms. Everyone involved in the production seems to have taken great pride in staging a musical theatre-piece that constantly advances the story line in dialogue, song, and dance. No show-stopping production numbers clutter the evening for the sole purpose of "bringing down the house." In "Street Scene" Kurt Weill succeeded admirably in the integration of music and drama, and now, at last, we have taken a further step, for, in "West Side Story," the element of dance has been added as a major *dramatic* ingredient.

Space does not permit the detailed intricacies of the plot, but, in brief, the feuding "Capulets" and "Montagues" are now two rival teen-age street gangs—the "Jets" (native New Yorkers) who resent the intrusion of the "Sharks" (Puerto Rican immigrants). On the mounting tension of their feud is superimposed the tender romance of Tony and Maria, from rival gangs. They plan to marry but their dream is shattered when, in an all-out fight between the gangs ("The Rumble"), the Jets' leader is knifed and Tony, in revenge and self-defense, kills Maria's brother. The story, to the end, parallels the basic "Romeo and Juliet" plot with the eventual death of Tony; but here Maria stays alive to bring order out of bloodshed and chaos.

Throughout, the Robbins' choreography is spectacular, and his stage direction is distinguished by an infallible instinct for good taste, pacing, and infinite variety. His dancers are routined to an incredible degree! Not only does Mr. Robbins cover the stage with interesting and arresting movement, but in a single expansive arm gesture he magically communicates "this-street-is-ours," or, with a proud rigidity of a body, retaliates with "we-have-asmuch-right-here-as-you."

Mr. Bernstein's music is never dull! Rhythmically it reflects the anxiety and brutality of the street gangs, and the hurly-burly of New York. Bernstein can swing into a mambo, come up with an ingratiating love song, write an impassioned duet, or set the entire cast to work in a group quintet—all within the structure of a Broadway musical, not opera. His music always flows smoothly to and from dialogue.

The physical production is magnificent, the book and lyrics exceptional, the performances are vital.

It must have presented a tremendous problem to cast this show, to find *young* talent that could cope with the dance, the Bernstein songs, and the drama. And here is the major failing, for, although in all other respects the cast is admirable, the singing is of a very low quality. This has a disastrous effect when the two principals are involved. Too, Mr. Bernstein has demanded such a wide vocal range that young voices simply cannot deliver ably. (This will be confirmed by the Columbia Record album.)

But, to end with a rave, and I mean to, one performer meets all the demands—Chita Rivera, the most exciting dancer in town. Her performance in the "America" number is exhilarating. Other highlights include Larry Kert's "Something's Coming," Carol Lawrence's "I Feel Pretty," and the juvenile delinquents' spoof of themselves "Gee, Officer Krupke" (misplaced in the production).

Audience reaction varies greatly with the individual's expectation from "musical comedy." Although not without humor, "West Side Story" is a tough, earthy picture of contemporary youth, their problems, violent outbursts, and inner passions.

THE DANCE

By ROSALYN KROKOVER

■ The Balinese dancers and musicians from Tabanan, who opened a ten-day engagement at the ANTA Theater Oct. 24, created even more excitment than the troop from Pliatan that performed here five years ago.

In its personnel the company had with it not only Mario, claimed to be the greatest teacher and choeographer of Bali, but also his foremost pupil, I Gusti Ngurah Raka. The dancing girls were all pre-teen-age, the youngest having just reached the age of nine. These little girls are delightful to look at and are amazing little dancers. They have mastered all of the intracies of their art; the movement, which evolves mostly from the upper body, arms, and shoulders, is accompanied by extraordinary use of the fingers, eyes, and head.

The costumes were a magnificent pageant of brocades and color; the masks were stunning; the dances, mostly based on legends, were full of humor, fantasy, and in some instances sheer virtuosity. The Gamelan orchestra of some twenty, well-disciplined native musicians from the royal palace completed the striking stage setting.

Truse The, who had been scheduled to introduce the dances, was suffering from laryngitis. After making a brief explanation, the impresario, Frederick C. Schang, took over. His gift for this type of commentary is such that if ever he tires of the concert business, he need not worry; his work is cut out for him.

■ "The World of Cilli Wang," which had a two-night stand at the Barbizon Plaza Oct. 27-28, was a world of fantasy, wit, and charm. Miss Wang, who comes from Vienna by way of Holland, has created and mastered the use of props to such an extent that in some instances it was almost impossible to tell where prop ended and Wang began. However, everything she did had imagination and generally good-natured humor.

Whether she was the Owl Chick dancing on the branch of a tree, Two Acrobats, or Marianka, a Russian peasant dancer with an extra pair of legs completely concealed (except when in use for extraordinary effects), she was delightfully entertaining for either children or adults. Wim De Vries kept a pleasant stream of improvisation going at the piano when he wasn't accompanying Miss Wang.

■ The Ballet Russe de Monte Carlo gave three performances at the Brooklyn Academy of Music. On the first evening, Oct. 25, New York saw its first performance of Nina Novak's ballet, "Variations Classiques." It is set to an arrangement by Ivon Boutnikoff of the Brahms Handel Variations and is composed for two principal couples—Novak and Alan Howard, Rochelle Zide and Kenneth Gillespie—and five couples in the corps. The choreography follows the music inasmuch as the form is concerned; but the work, although neat and precise, is small scaled. Most rewarding was the dancing of Alan Howard, a dancer of extraordinary talents who has improved enormously in the past year.

■ A young Spanish dancer, Tere Amorós, made her debut at Carnegie Hall Nov. 3. She is a gifted, well-trained, serious dancer who obviously loves to dance. But, a concert at Carnegie was a bit premature and at this stage in her career a few seasons with a first-rate Spanish troop would benefit her immeasurably. Enrique Trigo was the pianist and Mario Escudero the guitarist.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

EDITH AAMODT
Pianist — Accompanist
American Conservatory, Chicago WE 9-8620

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
64 E. Van Buren St. Chicago 4, Ill.

FREDA DRAPER
CONTRALTO
Now Booking: 1957-58
825 Orchestra Bldg., Chicago, Ill. EU. 3-0169

CLARENCE EIDAM
Pianist
President, Cosmopolitan School of Music

FRANCES voice **ROSALIE** cello **ERNEST**
AMERICAN CONSERVATORY OF MUSIC

IRWIN FISCHER
Organist — Conductor — Composer
American Conservatory, Fine Arts Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Opera of Chicago
Santa Fe Opera Ass'n
1415 E. 57 St. MU 4-3428

FRANCES GRUND
Teacher of Singing
American Conservatory, Fine Arts Bldg., Chicago
Tel.: WAbash 2-6726

Theodore Donna HARRISON
Teachers of Singing
American Conservatory, Fine Arts Bldg., Chicago

Marvin HONORÉ
Tenor
822 E. 52nd St. PL 2-9693

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.
Telephone: CHestnut 6-2838

MIRIAM JANOWSKI
VOICE TEACHER
640 Fine Arts Bldg., Chicago Tel. WA. 2-7327

Eedo KARRISOO
OPERATIC TENOR
Chicago Conservatory HA 7-0500 Res. BR 4-1757

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4139

ESTHER **LABERGE** CHARLES
TEACHERS OF SINGING
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
TEACHER OF SINGING
312 Fine Arts Bldg., Chicago Tel: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. PE. 6-5545

BERNICE PECK
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

Alvena RECKZEH
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

VIOLA REPP
Mezzo Soprano — Teacher
American Conservatory, Elmhurst College

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Fine Arts Bldg., Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SCHAUWECKER
Coach - Accompanist
Chicago Musical College, 430 S. Michigan Ave.

SONIA SHARNOVA
TEACHER OF SINGING
Chicago Conservatory — 64 E. Van Buren St., Chicago 4
Phones: Studio—HA. 7-0500 Res.—WO. 4-5580

Ming TCHEREPNIN
PIANIST - TEACHER
De Paul University School of Music
25 E. Jackson Blvd. Chicago 4, Ill.

FRED TRULL
TEACHER OF SINGING
Member of NATS
410 S. Michigan Ave., Suite 724-725
HA 7-7755 Res. WH 4-5620

NAOMI WATSON
CONTRALTO
VOICE TEACHER
206 Fine Arts Bldg., Chicago HA 7-3994

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

Maxine **DORELLE**—soprano
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP Member of N.A.T.S.
Opera Studio 73, 1425 Broadway, N. Y. C. — BR. 5-0745

VERA MAZEL
TEACHER OF SINGERS
Specialist in Voice Placement & Breath Control
160 W. 73 St., N. Y. 23, N. Y. TR. 4-0621

NATIONAL

RADIE BRITAIN
Composer
1945 No. Curson Ave. Los Angeles 46, Cal.

JoAnn **CROSSMAN & STENBERG** Donald
pianist baritone
Rep.: H. Hornung, 225 8th Ave., San Mateo, Cal.

CHARLES HAUBIEL
Composer-Pianist
4941 Ambrose Ave., Los Angeles 27, Cal. NO. 5-6275

STELLA LENCI
INTERNATIONAL OPERATIC STAR
Graduate, Academy of St. Cecilia, Rome
Dir. Minnesota Opera Workshop
MacPhail College of Music, Minneapolis, Minn.

ANTHONY MARLOWE
Leading tenor—formerly Metropolitan and Covent Garden
Teacher of Voice Director Opera Workshop
Detroit Institute of Musical Art
NATS 5330 John R, Detroit, Mich.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

PHI BETA
National Music and Speech Fraternity
Mrs. Charles F. Wilford, *President*
1225 Westwood Dr., West Salem, Oregon

DELTA OMICRON
National Music and Speech Fraternity
Mrs. Charles F. Wilford, *President*
1225 Westwood Dr., West Salem, Oregon